

I Don't Know Jack

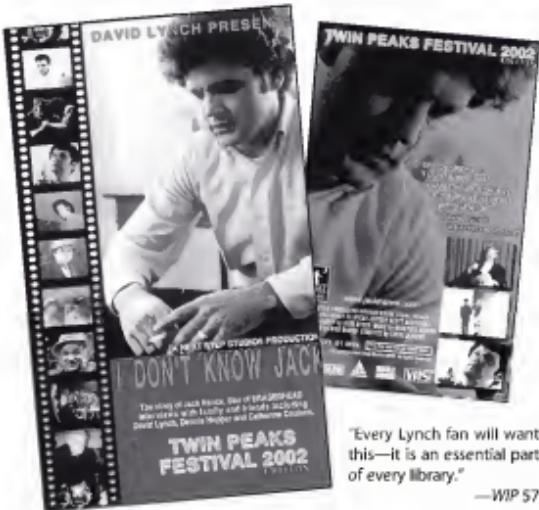
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Fire Walk With Me at 10:
Dreams of Deer Meadow



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Vol. 1 #60

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Wraparound cover photo of Kyle MacLachlan and Harry Dean Stanton from *Fire Walk With Me* by Lorey Sebastian; © 1992 New Line Cinema



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Dreams of Deer Meadow

I think fragments of things are pretty interesting. You can dream the rest. Then you're a participant.
—David Lynch (*Lynch on Lynch*, p. 26)

Introduction

David Lynch's most bewildering and complicated work may be his sixth feature film, *Twin Peaks: Fire Walk With Me*. The motion picture prequel (and coda) to the TV series is filled with cryptic dialogue, seemingly abandoned plotlines, and baffling characters. The film is distinctly divided into two parts, a thirty-minute prologue that features the investigation into the murder of a young woman named Teresa Banks, and a two-hour primary story about the last week of Laura Palmer's life and the events that lead to her murder.

Audiences (whether they are familiar with the series or not) often feel that there is more going on in the film than is immediately apparent. The movie offers what seems to be a restricted glimpse into a larger universe. It hints that there is a great deal more happening behind the picture, outside the frame and between the scenes. It tantalizes by what it does not reveal.

Deciphering *Fire Walk With Me* is a game that has been played by fans and scholars. Numerous theories about the meaning of the film (how its narrative works and why the characters behave the way they do) have been proposed. Still, the film continues to mystify.

It has been a decade since *Fire Walk With Me* was released, and we know more about David Lynch's approach to storytelling now than we did then. If we look at Lynch's recent work—particularly at *Mulholland Drive*—can we learn anything about his directorial approach and thematic designs that shed new light on *Fire Walk With Me*? In short, can we now deduce more satisfying answers about the film?

The answer is: Yes.

The history of *Mulholland Drive* is particularly instructive. As many know, Lynch

filmed and edited an open-ended pilot for a TV series. When the network did not pick up the series, Lynch was left with an incomplete work. Later, he had the opportunity to film new material to complete the project. Rather than finish the story by tying up the loose ends, Lynch re-interpreted the pilot so as to make it a dream of a (new) main character. In effect, the pilot became a reflection of a much different story.

Years earlier, Lynch co-wrote and directed the film *Lost Highway*. Like *Mulholland Drive*, *Lost Highway* has a bifurcated narrative—a story about one character that shifts into a seemingly different story about another. Both films suggest that one of their two stories is real and the other is a dream (or mental fantasy) of one of the characters. *Fire Walk With Me* contains a similar, though less obvious, narrative framework. In fact, a study of *Fire Walk With Me* shows that Lynch's approach to his later works took root in this film. It is a point of origin—an essence, an early version of a structure that would be developed more fully in *Lost Highway* and *Mulholland Drive*.

Due to circumstances beyond his control, Lynch was forced to make *Fire Walk With Me* in ways he did not originally intend. This led to some storytelling experimentation as he struggled to maintain his vision. As a result, Lynch found new ways to structure narratives and tell stories. In later films, he would continue these experiments. Dreams and multiple personalities would become overt parts of *Lost Highway* and *Mulholland Drive*. But they find their beginnings in *Fire Walk With Me*.

As we will show, the prologue portion of *Fire Walk With Me* can be interpreted as the dream of FBI Special Agent Dale Cooper, a character who was supposed to have

a prominent role in the original version of the film (and who was, arguably, the most important character in the TV series). Through storytelling experimentation Lynch managed to maintain this prominence. The prologue-as-dream scenario restores Cooper to an active presence in the story, and it resolves many of the film's confusing and obscure elements. In fact, the dream interpretation solidifies the film, making it a more cohesive work.¹

Vision and Revision

When David Lynch and Robert Engels began to write *Fire Walk With Me*, they envisioned an ambitious film that would tell a number of complex stories. First, they saw the film as the story of Laura Palmer and her last few days alive. Second, they saw it as the story of Dale Cooper and his investigation into the death of Teresa Banks—an investigation that would

¹Even before *Mulholland Drive*, there is precedence in Lynch's work for taking "real world" scenes and recasting them as dreams—and this precedence is found in *Twin Peaks* itself. The "European version" of the pilot concludes with about fifteen minutes of material that "resolves" (well, not really) the Laura Palmer murder. This is the version, originally intended for overseas audiences, that ended up being released on videotape and laserdisc. Some of the scenes took place "twenty-five years later" in the Red Room. For the third episode of the television series, however, these Red Room scenes with the Little Man From Another Place, his "cousin" (who looked like—or was—Laura Palmer), and an aged Dale Cooper were re-positioned as parts of Cooper's dream, and the "twenty-five years" designation removed. So scenes that were originally presented as real events were re-interpreted as a dream.

introduce Cooper to the arcane world of the Red Room and its denizens. Third, they saw a story about the inhabitants of the Red Room—Bob and Mike—and their efforts in return to their “home.” Fourth, they saw a film that would feature familiar characters from the TV series (such as Sheriff Truman, Deputy Andy, Pete Martell, Big Ed Hurley, etc.) in numerous vignettes.

The magnitude of such a project was daunting, but the film presented other challenges as well. *Fire Walk With Me* was designed as a prequel, depicting events that took place before the television show—events that would not be fully resolved until the story “continued” in the series. However, the film was also intended to be a self-contained, stand-alone work—one that provided a definite beginning, middle, and end. Within this difficult framework, Lynch and Engels attempted to craft a film that would tell a familiar story but provide fans with something new. Clearly, this framework meant that Lynch and Engels were limited with what they could do with one of the series’ most important “established facts”—the Teresa Banks story. It had to be integrated with the Laura Palmer story, but it could not venture too far into new story territory.

Viewers of *Twin Peaks* already knew Teresa Banks had been killed by Leland Palmer (possessed by Bob) and that Leland/Bob inserted a small scrap of paper imprinted with the letter “I” under her fingernail (as he inserted an “K” under Laura’s). Fans also knew that the Teresa Banks murder would remain unsolved until well into the series; any investigation into Teresa Banks’s death in the film would have to lead to a dead end. Although the Teresa Banks story would allow viewers to learn more about the character and the crime, the fact remained that no meaningful resolution or revelation could be supplied by the film.

So why bother covering Teresa’s murderer at all? One obvious reason is that the investigation allowed Dale Cooper to be in the film. After all, a *Twin Peaks* film without the show’s dominant character would have been untenable. But Lynch and Engels also saw a vital narrative purpose for the Teresa story: to integrate the character of Dale Cooper into the world of Laura Palmer—to make him a crucial figure in her life (and afterlife).

The TV series hints that Cooper was somehow a presence in Laura’s world before she died. (Episode 2009 reveals that Laura and Cooper once shared the same dream.) The film, then, would show how Cooper became “connected” to Laura’s

⁵Another purpose of the Teresa Banks story would be to mirror the future investigation into Laura’s death. In this way, new viewers would know that the FBI would later attempt to discover what really happened to Laura. Unfortunately, this interpretation implies that the FBI will fail to solve Laura’s murder, just as they failed to solve Teresa’s.

psyche. Events in the Teresa Banks story would trigger Cooper’s intuition and alert him to a potential danger surrounding a future, unidentified victim (Laura). This intuitive “alarm” would resonate with Laura; she dreams of Cooper and receives his warnings. When she dies she is comforted by his presence in the vague world of the Red Room and (arguably) shepherd her by him to a place of happiness (Heaven).

The lives and minds (and spirits) of Dale Cooper and Laura Palmer are explicitly intertwined, even though they never physically meet. In the world of *Twin Peaks* they are the two most vibrant, important characters, and *Fire Walk With Me* was originally designed to show how these connections came to be.

This original vision of the film, which included Cooper’s investigation into Teresa’s murder, along with the other three storylines mentioned at the beginning of this section, is not what ended up in the final cut. In some respects, this comes as no surprise—such a version would have had a running time of well over three hours, so substantial trimming was required. But more importantly, actor Kyle MacLachlan refused to commit the amount of time needed to shoot his part, and this led to significant revisions.

Lynch and Engels altered their vision of the film so that Laura’s story became prominent. They reduced the Mike/Bob conflict to an echo of its former self; removed the *Twin Peaks* vignettes entirely; and—in the most dramatic alteration—truncated and transformed the story of Dale Cooper into the story of Chester Desmond (played by Chris Isaak⁶). As such, a different FBI agent entirely would investigate the murder of Teresa Banks.

When this shift occurred, a whole new set of problems arose. First, story continuity seemed to be disrupted. Though not explicitly stated in the TV pilot, the implication is that Cooper had investigated the Banks’ murderer himself. When *The Autobiography of FBI Special Agent Dale*

⁷Theoretically another option was available—recasting the part (as was done with the Doane Hayward character when Lara Flynn Boyle rejected the film role). Moira Kelly ended up as the film Doctor. However, because of Cooper’s dominance in the series, along with the uniqueness of his character, any attempt to hire another actor to play Cooper would have been doomed to fail. Lynch himself said, “Kyle was born for that role.” Lynch on Lynch, edited by Chris Rodley (Faber and Faber, 1997), p. 168.

Cooper arrived in stores in May 1991, Cooper is, indeed, the investigating agent.⁸ One can argue the canonicity of tie-in books (a strict reading would reject them), but the fact is that the book (written by sometime *Twin Peaks* screenwriter Scott Frost) simply presented what fans had assumed all along. Now suddenly, the movie would reveal that Cooper does not investigate the Banks’ murder after all.

An equally significant problem was this: having Desmond investigate the Banks’ murder does not resolve the primary issue of masking Cooper an important player in the film. If that was one of the main reasons for including Teresa in the first place—not the main reason—and now Cooper is relegated to a few minor scenes, why bother with it at all?

Such questions were certainly in the minds of viewers of the theatrical version. The Teresa Banks investigation, sometimes referred to as the “Deer Meadow prologue” (this story opens the film and takes place



Lif's coded dance

mostly in Deer Meadow, Washington), takes about thirty minutes to complete, at which point the film shifts to the story of Laura Palmer. Her story then dominates the rest of the film—almost two hours. Outside of some subtle and minor connections between the prologue and the rest of the film, the two seem like different stories. (We

⁸It is clear that Lynch and Engels were trying to remain faithful to the novel because the book mentions Deer Meadow as Teresa’s home town (in the pilot Cooper merely noted “a town in the southwest corner of this state”). The “local and apparently only authority” is a man named Cable (he’s not specifically identified as a sheriff). The cause of death roughly matches Sam Stanley’s report in *Fire Walk With Me*. Sam is not mentioned in the book, though Cooper is accompanied by someone [not named] while he examines the body. However, Teresa worked at the Cross River Cafe (this could have been in addition to Hap’s) and lived in a cabin by a river. There is no mention of the Fat Trout Trailer Park.



Albert Rosenfeld, Dale Cooper, Gordon Cole, and "the long lost Phillip Jeffries"

wrote in *WTF* 34 that *Fire Walk With Me* feels like "two stories squeezed together."

So the question remained: why keep the Deer Meadow section at all if there would be no significant presence by Dale Cooper?

The Dreams of Dale Cooper

We will contend that Cooper's relative insignificance in the prologue is an illusion, and that he is a more dominant presence than first appears. True, Chet Desmond does seem to lead the investigation. But as with many Lynch films, there may be more going on here than appears at first.

The original script provide some clues. When the investigating agent changed from Cooper (in a pre-release draft dated July 3, 1991) to Desmond (in a shooting draft dated August 8, 1991), the names changed, but Desmond's role was the same as the one scripted for Cooper. Almost all of Cooper's original lines were left as they were—including his dialogue with Sam Stanley, who assisted him in the investigation. Despite the fact that MacLachlan pulled out of the project, David Lynch was essentially shooting from his original script of *Fire Walk With Me*.

Some changes, of course, had to be made. Agent Desmond meets a mysterious fate when he inexplicably disappears. Dale Cooper is then introduced into the story. Rather than investigate Teresa Banks's death, he is sent out to investigate Chet Desmond's disappearance.⁴ The prob-

lem with this scenario is that Cooper's role is now minor and passive. He is a seemingly insignificant character in this revised version of *Fire Walk With Me*, absent from many critical scenes and appearing only after the action had transpired. What's more, his investigation into Desmond's disappearance is brief and essentially fruitless. He leaves the scene as baffled as he arrives. Although his presence in the film provides a critical link to the series, his function in the *Fire Walk With Me* narrative is muted and almost seems unnecessary.

This was clearly not Lynch and Engel's original intent. Cooper was supposed to be a more vibrant figure, especially if he was going to play a crucial part in Laura's story. Lynch must have understood that the film was weakened without Cooper's playing a more significant role.

Faced with this predicament, we believe Lynch took a bold and risky approach to re-imagining the narrative of *Fire Walk With Me* (the same approach he would take years later when he reworked the *Mulholland Drive* pilot into a feature film). By adding a few critical lines of dialogue and by carefully editing and restructuring certain scenes, Lynch positioned the entire Deer Meadow prologue (from the opening shot of the TV being smashed to Cooper's monologue beside Wind River) as a dream of Dale Cooper. By doing so, Lynch re-staged Cooper in a more resonant, meaningful presence in the story. The Cooper-as-dreamer scenario allowed Lynch to return to his (and Engel's) original concept of *Fire Walk With Me*. It is Cooper, not the imaginary Chet Desmond, who confronts the mystery of Teresa Banks.

Lynch ensures that Cooper's dream

has narrative purpose. He understood that the dream had to be more than mere authorial conceit—the act of "dreaming" had to be necessary for the story, had to contribute something that a reality-based narrative could not, otherwise such dreaming would be arbitrary.

Cooper's dream had to have intrinsic value, and it does. Lynch deliberately composed the dream so that it leads Cooper to a better understanding of the Owl Cave Ring (Teresa Banks's ring). Almost every change he made to the prologue—almost every "dream" element Lynch added—was designed to guide Cooper's mind to the secrets of the ring. As we will see, Cooper's subconscious mind is seeking answers through the dream, while, at the same time, otherworldly beings access Cooper's dream and try to help him.

The prologue, then, is not as much about the Teresa Banks investigation as it is about Cooper himself, and his journey as an FBI agent who will one day use information gleaned here to help him solve the Laura Palmer case.

Remember, the idea that Cooper could be dreaming the events of the prologue is perfectly in keeping with the character (who, in the series, experiences powerful and significant dreams) and with themes Lynch has explored in earlier works. Dream imagery and character preoccupation with dreams is prevalent in almost all of Lynch's previous films, from *Eraserhead* to *Blue Velvet*. (And, as noted, these concepts figure prominently in *Mulholland Drive*.)

The Cooper-as-dreamer scenario provides a satisfying explanation for the confusing, sometimes arbitrary nature of the prologue. Its various cryptic lines, narra-

⁴In the pre-release draft, Cooper does not turn up missing, as Desmond does in the later version.

tive dead-ends, and extraneous story content can be viewed as part of Cooper's powerful dreaming subconscious—a mind working to sort facts, process information, and assign meaning to certain experiences. What's more, dream "logic" explains the shifting reality of the prologue as it moves from Deer Meadow to Philadelphia and back to Deer Meadow.

Cooper's dream can also be viewed as a pathway to another world. The dream opens the door to the reality of the Red Room, a place that is home to a group of autonomous inhabitants and that is governed by its own baffling rules. As we mentioned, some of these beings will try to help Cooper [just as they do in the series].

Finally, the dream scenario allows the film to become a more organic whole. Cooper's psyche dominates the first part of the film and echoes into the second. Cooper's presence in Laura's story now seems more appropriate; it feels "right" for Cooper to guide Laura through dreams and through death when his mind has already guided viewers through the crucial events that precede her tragic story.

In constructing *Fire Walk With Me* so that it positions Cooper as an active [though dreaming] participant, Lynch transforms the film from a patchwork tapestry of loosely connected scenes into a unified and balanced work.

Inside a Dream

Lynch conveys a sense of dreaming by using numerous instances of "doubling" in the prologue. As we will see, dialogue, characters, and events regularly occur twice. This pronounced use of doubling does not happen in the second part of the film (Laura's story); it only happens in the prologue. There are also many lines of dialogue in which characters talk about sleep and dreams. Again, this kind of dialogue is primarily confined to the prologue.

If we look beyond the film and analyze the changes made between the pre-release and shooting drafts of the script, and between the shooting draft and the theatrical cut of the film, we find compelling—almost conclusive—evidence that the first thirty minutes of *Fire Walk With Me* is Dale Cooper's dream. When Lynch changed Cooper into Desmond, he made other changes. Some of these occur in the second part of the film, but most occur in the prologue, making it more abstract and inscrutable than originally scripted. They are evidence that Lynch was conceptually changing the prologue, altering its narrative status from reality to "dream."

Cooper's Dream, Part 1: Chet Desmond

The prologue opens with a shot of a static-filled TV screen being smashed with a lead pipe. The next shot shows a body floating in Wind River and is subtitled "Teresa Banks." These are the first images of Cooper's dream but they are not figments of his imagination. Teresa Banks really was killed [as later dialogue in the

film—and facts established in the series—confirm]. As Cooper dreams, he envisions what must have happened to her moments during and after her death.

Gordon Cole is shown in his Oregon office, ordering one of his two secretaries to "Get me Agent Chester Desmond on the phone!" As originally scripted, Cole is shown talking into a speaker-phone. By adding the two secretaries, Lynch changed this very simple scene into a slightly more complicated one. The appearance of the two secretaries, each of whom appears separately but performing the exact same action [walking forward from the right side of Cole's desk, toward the right side of the



Lil wears a blue rose.

camera and then off screen] marks the first significant instance of doubling in the film. Their presence seems redundant—and noticeable. [Why does Cole need both of them?] The two secretaries are blonde and brunette, a scenario that often signifies duality in Lynch's work. *Lost Highway* features the characters Alice and Renee; *Mulholland Drive* has Betty and Rita; *Twin Peaks* has Laura and Maddy. These blonde and brunette character-pairs arguably represent aspects of a single personality. Likewise, the appearance of the two secretaries in the dreaming mind of Dale Cooper signifies that one being [Cooper] could manifest as another [Chet Desmond].

Almost all of the Chet Desmond part of the dream is based on Cooper's own memory. In other words, those events that Chet Desmond "experiences" are actually events that happened to Cooper. His dreaming subconscious has transformed himself into a new, slightly different, personality. It was really Cooper—not Desmond—who traveled to Deer Meadow with Sam Stanley. It was Cooper who confronted Sheriff Cable, viewed Teresa Banks's body, spoke with Irene at Haps, questioned Carl Budd, and who, finally, was left mystified by the case. This was the story as it was originally scripted by Lynch and Engels. A dream interpretation of the prologue allows these scripted events to still be considered "reality" even though they are not explicitly depicted on screen. Instead, we see them represented through Cooper's dreaming mind.

Lynch's reconfiguration of the prologue employed a clever story-telling tactic. He managed to convey his original scripted concept [Cooper in Deer Meadow] but used a different actor (and different character) to do so. In short, he had it both ways.

The question arises as to why Cooper would dream himself as someone else. Why does he imagine himself as Chet Desmond? The film provides no explicit answer. Perhaps Cooper mentally re-created himself as Desmond because he knows that, in reality, he failed to solve the Banks murder and believes a different detective will have better luck. The dream is, in part, wish fulfillment—Cooper wants to solve the case. But, deep down, he knows that reality cannot be changed, that the insoluble nature of the case cannot be avoided. Just as Cooper failed in reality, so too will Desmond fail in the dream. Once Desmond fails, he is no longer necessary; Cooper's restless, churning mind "erases" him.⁶

But before that will happen, Cooper will "re-live" the events of his trip to Deer Meadow through this different persona.

Desmond arrives in Deer Meadow by plane and meets Sam Stanley and Gordon Cole. Cole introduces Lil, who performs her "coded" dance. A blue rose is pinned to Lil's dress. Desmond explains that he can't tell Stanley what the blue rose means. Later, Stanley inquires about the blue rose when Desmond decides to return to the trailer park. Cooper also mentions the blue rose in his message to Diane, where he describes the Teresa Banks investigation as one of "Cole's blue rose" cases.⁷ Neither Cooper nor Desmond offer any more information about the meaning of the blue rose, and it is not mentioned again in the film. It appears to be an aspect of only the prologue.

So what is the blue rose, and why is such an obvious mystery introduced but never resolved? Many believe its meaning is self-evident—a blue rose is an impossibility, something that cannot exist in nature. A "blue rose case," therefore, alerts the appropriate FBI investigator that they are dealing with a potential supernatural phenomena. Maybe so, but notice Desmond uses an interesting choice of words when talking to Stanley: He says he "can't" tell Stanley what the blue rose means, not that he "won't." Desmond can't tell what the rose means because he doesn't know. The blue rose is merely a figment of Cooper's mind—a dream-invention that represents the impossibility of the case.

Cooper recognizes that the case potentially involves some sort of otherworldly phenomena, and so he introduces a symbol of this phenomena into the dream. To

⁶A similar scenario occurs in *Mulholland Drive*. The dreaming Diane imagines herself as Betty [and perhaps Rita—but that's another story], someone who has better success than she, Diane, did in "reality." But, like Cooper, Diane's dreaming mind cannot avoid reality forever. At a certain point Betty ceases to have any function in the dream, and she disappears. In *Lost Highway*, Pete—apparently a creation of Fred's psychotic mind—disappears when he cannot give to Fred the escape Fred thought Pete would provide.

Cooper, the blue rose could function as a subconscious alarm, something that will echo into the waking world and alert him to look beyond the rational. When Cooper travels to Twin Peaks, he is prepared to use unorthodox methods of investigation. His mind is open to all sorts of possibilities. Did his dream about a "blue rose" prepare him for this subsequent investigation? Maybe.

The pre-release draft of the script (which featured Cooper, rather than Desmond) makes no mention of the blue rose. Lil does not wear one, and Cooper does not speak about it with Stanley or mention it to Diane in his recorded report. The blue rose did not appear in the story until the prologue was changed to feature Club Desmond. As a result, it can be considered a major clue to unlocking the mystery of the prologue. The unexplained and unresolved presence of the blue rose is one way Lynch signifies a dream world. The blue rose is but an artifact of a dreaming mind.

Desmond and Stanley arrive in Deer Meadow and confront Sheriff Cable. They gain access to Teresa Banks's body and examine it. Desmond notices that Teresa's ring is not included with her personal effects. This is the first time the ring is mentioned in the story. The missing ring is critical and will dominate the rest of the prologue. Ostensibly, Cooper dreams of

the missing ring because he could not locate it in "reality." But more is going on here. Cooper intuits the importance of the ring. He may not have understood its importance during his visit to Deer Meadow, but in his dream he begins to deduce a deeper meaning. The ring becomes the focus of his dream as he "realizes" he needs to know more about it. Of course, he cannot escape "reality," when he dreams of reaching for the ring (as Desmond does), he cannot grasp it. But finding and holding the ring is not as important as understanding it. And, as we will see, Cooper will come to learn crucial information about the ring before his dream is over.

Desmond and Stanley visit Hap's Diner and speak with Irene. Another instance of doubling occurs when the old patron twice asks, "Are you talking about that little girl that was murdered?" Although the line is repeated in the film, it is spoken only once in both the pre-release and shooting drafts of the script. Lynch uses the line twice in the final edit to effectively reinforce the idea that "Cooper" is investigating the murder of "that little girl" for the second time.

Desmond and Stanley visit the Fat Trout Trailer Park and meet Carl Rold, the property manager, who takes them to Teresa's trailer. It is here that one of the most fascinating exchanges in the film occurs—an event that strongly suggests

the characters are aspects of a dream. After Rold gives each agent a cup of coffee, Stanley says, "We sure do need a good 'wake-me-up' don't we Agent Desmond?" Desmond mutely looks at Stanley and replies no reply. Stanley repeats the line: "We sure do need a good 'wake-me-up' don't we Agent Desmond?" This seems to shake Desmond out of his trance and he replies, "Yeah! We do, Sam." At this moment a number of unusual events take place. The film cuts to a point-of-view shot of an unidentified old woman entering Teresa's trailer. Desmond asks her if she knew Teresa Banks. The old woman shivers and backs away. There is a shot of a nearby telephone pole accompanied by the Indian "whooping" noise. Rold seems to go in to a trance and speaks some cryptic lines, "You see, I've already gone places. I just want to stay where I am." Desmond appears puzzled, as if trying to understand what is happening, and why Rold is suddenly behaving so strangely. But before any further inquiry is made, the scene ends. It is an abrupt transition. The scene doesn't properly conclude; rather, it seems to cut off in the middle.

What happens here? Why do all these strange events happen at one specific moment? And why are they not further developed in the film? Stanley's "wake-me-up" line seems to act as a trigger, as if Cooper's dreaming mind is trying to wake itself up.



Gordon Cole and Agent Chet Desmond

(The "wake-me-up" line is not part of the pre-release draft of the script; there, Stanley asks, "You really do like that coffee, don't you Agent Cooper?" Rather than change the single word "Cooper" to "Desmond," Lynch changed the entire line. The new version suggests the idea of a dreaming mind trying to wake itself.) Before Cooper can awaken, however, a different "consciousness" manifests itself within the dream. For the first time, a separate entity, distinct from Cooper's mind, enters the

be Cooper) is on the verge of waking, and that someone or something is attempting to deliver a message before that waking can occur.

The dream continues as Desmond and Stanley confront Sheriff Cable about taking Teresa's body back to Portland. After they secure the body, Stanley asks Desmond if he is going back to the trailer park for the blue rose. Desmond does not reply. Here, again, there is a mention of the blue rose. The rose and the ring are two recurring objects fraught with deeper meaning, yet never satisfactorily defined in the film. Could the two items be related? Stanley's suggestion that Desmond is "going back" for the rose, coupled with Desmond's eventual sighting of the ring, implies a connection. The film, however, supplies no further

clues. Cooper's restless, active mind either submits to the inevitable and erases Desmond; or his retreating, passive mind finally acknowledges his failure and no longer needs Desmond. But the Desmond persona has performed a crucial function. Through Desmond, Cooper has had a glimpse into his own mind, allowing him at last to grasp a deeper meaning to the ring. Its appearance triggers the ending of the first part of the dream and the beginning of the second. As we will see, Cooper's dreaming mind will now be more receptive to critical information from otherworldly beings.

Desmond is gone, but the dream continues. After the screen fades to black, the film cuts to an establishing shot of Philadelphia, then quickly to the first appearance of Dale Cooper. Cooper enters the story almost as soon as Desmond disappears, reinforcing the idea they are the same character—Cooper has simply replaced Desmond.

Lynch now provides the first of his two most explicit clues that the prologue is a dream. Cooper says to Cole, "I'm worried about today because of that dream I told you about." Cole looks a bit confused and unsure of what to say.



"We sure do need a good 'wake-me-up,' don't we, Agent Desmond?"

dream and attempts to communicate.

In the TV series, Cooper exhibits a psychic ability to contact other beings (and other worlds) through dreams. He encounters Mike (the One-Armed Man), Bob, the Little Man From Another Place, Laura Palmer (and possibly the Grand) all through his dreaming subconscious. In *Five Walks With Me*, he again receives messages from another, this time unidentified, being. The message, however, is unclear. Rodd appears to be channeling another consciousness. He is afraid and just wants to stay where he is. But why would he (or whoever is speaking) be afraid of leaving? One possibility is that Rodd exists only within Cooper's dream. If Cooper awakens (as he almost did when Stanley spoke his lines) Rodd would cease to exist. Another possibility is that this consciousness wants Cooper to stay asleep, perhaps because Cooper has yet to learn important information.

We admit that there is not enough evidence to support any definite solution to this puzzling scene. Nor is it even certain Lynch knew what it meant. Co-writer Robert Engels recalls that the scene was "a real cool thing that happened." It was "sort of scripted" but "not in any draft...it sprung from Harry [Dean Stanton's] and David's friendship."⁷ The scene is a perfect example of Lynch reworking and developing the material as he shot the film. Although the specific meaning of this scene may never be known, we believe the scene, when put in context with the other changes made between drafts of the script, strongly hints that a dream is taking place, that the dreamer (who may



Rodd just wants to stay where he is.

information about this potential relationship.

Cooper's dreaming mind could be equating the two items. In "reality" Cooper never found the ring, and in his dream it becomes an important and mysterious object. Like the blue rose, however, Cooper "can't" say what the ring means. But he wants to find out—he wants to "go back for the blue rose."

Desmond returns to the trailer park and after a brief exchange with Rodd, he begins to look around. He seems drawn to a particular trailer. When he looks under it, he sees Teresa's ring sitting on a small mound of dirt. He reaches for it, and the screen goes black.

This is a critical transition point in the dream. Although the shooting draft of the script describes Desmond as "disappearing" the image on screen freezes and then fades to black. Desmond does not physically disappear. In the dreaming mind of Dale Cooper, however, Desmond ceases to exist.

As we've mentioned before, it is difficult to discern why Cooper is experiencing this particular dream. It is obviously based on his own memories of investigating the Banks murder. But is Cooper dreaming to relive the case and this time solve it through a new persona? Or is he trying to escape from the memory of the failed investigation by retreating into an alternate identity? In the end it doesn't really matter, because the Desmond character will not (and can-



Desmond reaches for Teresa's ring—and the screen goes black.

Cooper offers no further information. But this line, so early into Cooper's appearance, is a clear signal that dreams play an important role in the story. Cooper's line is an important clue regarding the Chet Desmond/Denver Meadow sequence that just ended. It was all part of a dream—Cooper's dream.

Cooper leaves Cole's desk and stands in the hall before the closed-circuit security camera. He then walks into an adjacent room where he checks the image on the corresponding security monitor. Cooper repeats this behavior until, inexplicably, he sees himself on the security monitor. At this moment he is in two places at once. Cooper's appearance in the security monitor is open to many interpretations, but, if this sequence is still part of a dream, it hints at the idea that Cooper is a "doubled presence" in the dream, that he has already appeared in the dream under the guise of Desmond.

When Cooper speaks with Cole, he never described his dream. The audience, like Cole, is waiting for him to say more.

⁷"We're Gonna Talk About Judy—And A Whole Lot More! An Interview with Robert Engels," *Wrapped in Plastic* 58 (April 2002), p. 9.

Cooper says he's worried and indicates his dream was important, but says nothing else. Of course, his subsequent behavior in front of the security camera implies he is either re-enacting, or acting upon, his dream. But nothing is certain in this part of the film.

Neither Cooper's announcement about his dream nor his doubled appearance were part of the pre-release draft of the script. These elements were added later, when the script was changed to accommodate Cooper's new role. As Lynch re-wrote the prologue, he added Cooper's new dialogue to suggest that part of the film was actually a dream, then included a scene (the two Coopers) to evoke dream logic.

Cooper's Dream, Part 2: Phillip Jeffries

The doubled presence of Cooper coincides with the appearance of Phillip Jeffries, the FBI agent who has been missing for two years. Jeffries, who is confused and behaves erratically, cryptically relates some of his experiences to Cooper and the other agents, then disappears.

The entire Jeffries scene was radically altered from the way it was originally scripted. Even the shooting draft of the film contains a description of this scene significantly different from the pre-release draft. A close examination of the scene, along with a comparison of the filmed version to the scripted one, suggests that Lynch purposely altered it so that it would appear dream-like. In fact, the final version of this scene (as it appears in *Fire Walk With Me*) is so bizarre that it seems impossible to rec-

oncile with any waking "reality."

In the script, Jeffries walks past Cooper's double and into Cole's office. Cooper follows (there is now only one Cooper). Albert and Cole recognize Jeffries, who seems distracted and confused. He points to Cooper and says, "Who do you think that is there?" He stumbles to a chair and says, "It was a dream. We live inside a dream." He then tells the tale of his journey to "one of their meetings...above a convenience store." The script flashes back to the meeting. We see the Man From Another Place, Bob, the Tremonds, and the Woodsmen. The meeting adjourns, and the script returns to Jeffries, who is quickly crying, "the ring...the ring." At this point Cole asks Albert to leave the room. Cole

tries to use his intercom to call for a stenographer. The intercom does not work, but Cole continues to try as "static begins to build and the fluorescent lights start to burn." Cooper goes to the door and looks to see if anyone is coming to help Cole. Cole, meanwhile, is focused on the intercom. He turns back to Jeffries, but there is no one there. Cooper and Albert return to the room to find Jeffries has vanished.

Much of the Jeffries scene was changed for the film. The scripted scene has a logical linearity and deliberate pace to it. The on-screen version, however, is chaotic and obscure. Jeffries enters the room and points to Cooper. "Who do you think this is?" Blue static superimposes the scene. Jeffries tells his tale, but the audience hears only snippets. His story is intercut with scenes from the convenience store meeting. Jeffries' voice fades in and out. The audience hears him say, "It was a dream. We live inside a dream," and, "the ring...the ring." Albert and Cooper never leave the room during the story. Jeffries screams, and then Cole declares, "He's gone!" There is a shot of an empty chair, and Albert announces, "I've got the front desk right now. He was never here."

The scripted version of the scene also

has said that the Red Room of Twin Peaks is a place "that changes depending on whoever walks into it."²⁸ Supernatural phenomena exists in the Twin Peaks world, but in ways that uniquely reflect the observer.

In the Phillip Jeffries scene three people witness the exact same phenomenon. Surely, the witnessing of such of an event would challenge the way Albert, of all people, perceives the universe. Could an Albert who watched another person literally vanish be the same Albert who would later travel to Twin Peaks and sarcastically asks Cooper if he's seen "Bob on Earth in the last few weeks" (as he does in episode 2002)? Is this same the Albert who will insist on "confuting [his] conclusions to the planet earth" (episode 2003)? Having Albert witness the Jeffries disappearance contradicts his established character. There is no way to reconcile the behavior of Albert in the series with the Albert from the film.

Unless, that is, we accept that the Phillip Jeffries scene is part of a dream.

Conveniently, Jeffries supplies the most explicit, telling clue about the nature of what is happening: "It was a dream. We live inside a dream." Phillip Jeffries, Gordon Cole, and Albert Rosenfield—and even Dale Cooper—live inside a dream. What came before—the Deer Meadow prologue—was (part of) a dream. It is as simple as that. There is no deeper meaning to what Jeffries says, no greater mystery to solve. The characters live inside a dream. This is the proper way to "read" the prologue of *Fire Walk With Me*. Many clues have so far hinted at this interpretation, but here, in a line that was not part of the original draft of the film, Lynch exhibits a rare moment of explicitness. He provides a glimpse into the mechanics of the narrative, an invaluable "key" that cracks the code of the prologue.

In a dream, "Albert" is free to witness a disappearing Jeffries. In a dream, Cooper can appear in two places at the same time. What's more, with a dream interpretation we can now venture a guess as to what Jeffries means when he asks, "Who do you think this is there?" about Cooper. Cooper, quite simply, is the dreamer. If Jeffries knows that he is inside a dream, he may very well know whose dream. (Another equally valid answer might be that Jeffries recognizes Cooper as Desmond. Again, if Jeffries knows he is in a dream, he may know that Cooper has changed identity.)

Jeffries does not seem to be a creation of Cooper's dreaming mind, but rather an autonomous entity who has found a way to contact Cooper through his subconscious. Jeffries' presence is important—he has vital information to impart, and in a crash of images and sound, he does. Lynch's complex, multi-layered editing of the scene



Cooper is worried because of a dream.



Phillip Jeffries

tells more about from where Jeffries came and went. He is shown in Buenos Aires both before and after his appearance in Cole's office. Lynch cut these scenes. As part of a dream they would be extraneous information. Dream logic requires no explanation about Jeffries' origin. He need only enter Cooper's mind at the right time, tell his story, then disappear.)

The Phillip Jeffries scene is a kaleidoscopic montage of images and sounds that is difficult to decipher completely. It does seem, however, that Jeffries suddenly disappears right in front of Cole, Albert, and Cooper. For three people to witness such an overt supernatural phenomenon—especially when that group includes the non-sense, forensics named Albert—clashes with the subjective nature of the Twin Peaks universe. The "supernatural" in Twin Peaks was often tied to the psychology of the individual. Dreams and intuition allowed "the gifted and the damned" to tap into other worlds—to see what others could not—in ways and with meaning that was unique to the individual. Lynch

²⁸Martha Nochimson, *The Passion of David Lynch: Wild at Heart in Hollywood*, (University of Texas Press, 1997), p. 251.

has a dreamlike quality. Cooper's mind is overloaded with the information that Jeffries pours into the dream. Lynch isn't editing this scene merely to show viewers what happened at the convenience store meeting (as the original flashback meant to do); he edits the scene as if the dreaming mind of Dale Cooper is receiving this information, and his mind is struggling to process it.

Jeffries succeeds in supplying some crucial information to Cooper: the boy magician looks at Bob and says, "Fell a victim." The little man is shown holding Teresa Banks's ring and speaking to Bob. He says, "With this ring, I thee wed" (yet another line that was not scripted). This is enough information for Cooper to deduce that possession of the ring probably marks a victim for Bob. It is crucial that Cooper understand that the ring is a potentially dangerous object (at least when taken from the Little Man). Cooper will later appear in Laura's dream and warn her not to take the ring. Cooper can only know the ring is bad if, at some time, he becomes privy to its secret. This is that time. Jeffries supplies the critical information that Cooper will need in order to warn Laura.

Cooper's dreaming mind has been working toward discovery of this information. The entire Desmond/Deer Meadow section is driven by the mystery of the ring. Cooper is either actively seeking it or being guided to it (or both). Either way, once "Desmond" reaches for it, the dream shifts to another level of consciousness: Cooper—as himself—enters the dream and is now positioned to receive Jeffries' crucial information.

But the dream is not yet over. Once Jeffries disappears, word arrives that "Chester Desmond" has also disappeared. This sets up the next scene in which Cooper travels to Deer Meadow to investigate the new mystery. This section is still part of the dream.

Cooper's Dream, Part 3: Dale Cooper

At the Fat Trout Trailer Park, Rodd tells Cooper all he knows about Desmond's last visit. Cooper thanks Rodd and says, "Sorry to wake you." Rodd replies, "That's OK. I was having a bad dream anyway." Here, again, the dialogue returns to the subject of dreams.

Rodd's dream line was originally scripted to be part of an exchange with Chet Desmond. After completing their search of Teresa Banks's trailer, Desmond says to Rodd, "Sorry we woke you." Rodd tells him he was having a bad dream. Lynch moved the exchange to the later part of the film, effectively emphasizing the continuing dream nature of the prologue.

After Rodd tells Cooper what he knows, Cooper intentionally walks toward the site where Desmond found the ring. Cooper is known to act on intuition, and so there is nothing unusual about him following his instincts and repeating Desmond's steps. Another explanation for this behavior, however, might be that he "remembers" what

Desmond did because it happened to him in an earlier part of the dream.

Cooper explores the now empty space where the trailer once stood, but there is no mound of dirt or ring to be found. He asks Rodd about who stayed in the trailer. Rodd says it was an old woman and her grandson. They were named Chalfont. Then Rodd says that the previous tenants were also named Chalfont. Here again, there is an instance of doubling. What's more, the fact that there were "two Chalforts" is emphasized. (Of course, this curious incident recalls the appearance of the Tremmonds from the series. Donna Hayward meets Mrs. Tremond and her grandson living in a house next to Harold Smith. When Cooper visits the same house he finds another, different woman living there who also named Tremond.) The presence of the double Chalfonts augments the dreamlike nature of the section. The presence of two Chalfonts suggests that Cooper may have been here before—either as himself in "reality," or under another guise (Desmond) in an earlier part of the dream.

Cooper notices Agent Desmond's car and walks toward it. He sees the words



Cooper investigates Desmond's disappearance.

"Let's Rock" written on the windshield (in what looks like bold, red paint). A significant connection has now been made between the film and the series. In *Twin Peaks*, Cooper experiences a powerful dream in which he visits the Red Room and sees Laura and the Little Man From Another Place. The Little Man's first words to Cooper are, "Let's Rock!" Here, in *Fire Walk With Me*, Cooper receives a hint of what's to come—a kind of precognitive echo of his future dream. The "Let's Rock" message is another reminder of the power and pervasiveness of dreams in the *Twin Peaks* narrative. It also marks the third time Cooper has received a message from the "another place" (arguably the Red Room). The first was Rodd's cryptic "goon pliers" comment, and the second was Phillip Jeffries' appearance. In each of his dream's three segments, Cooper has had contact with another world.

The last moments of the dream come when Cooper dictates his report to Diane. He tells her "Agent Desmond" has disappeared and that the clues Desmond and Stanley found have led to dead ends. He makes special note that the Teresa Banks

case is a "blue rose case." Finally, he says he has the feeling the killer will strike again. These notes to Diane are nothing more than notes Cooper is leaving for himself. As his dream ends, he summarizes all that he knows. His mind attempts to impose "order" on the facts. But Cooper knows that there is more to the case than is apparent. His dream has opened his mind to other possibilities and prepared him for the important role he will play later in the film, and especially later in the series. After Cooper finishes his report, the film transitions to the waking world of Twin Peaks and Laura Palmer.

If Cooper "wakes up" at this point, the audience doesn't see it. Lynch did not have the same freedom shooting *Fire Walk With Me* that he had shooting *Mulholland Drive*. In the latter case, Lynch carefully redefined his existing material (the pilot) into a dream story, then meticulously crafted a new story from which this "dream" would reflect. He reassembled his cast, shot the new material (including a scene of his protagonist awakening), and finished the film. *Fire Walk With Me* was a different affair. Lynch's solution to re-work the prologue material into a dream was an ongoing process during the shooting and editing of the film. In fact, Lynch may not have fully committed to the dream scenario until he found a satisfying way to make all the pieces of the puzzle fit. By then it was probably too late to shoot anything new. The distinct transition from Deer Meadow to Twin



The end of Cooper's dream?

Peaks would have to suffice as the border between dream and reality.

Futures Past

In both the pre-release and shooting drafts of *Fire Walk With Me*, the Phillip Jeffries scene happens after Cooper has completed his assignment in Deer Meadow. (Shortly after Laura Palmer is introduced, the script cuts back to Philadelphia, and Jeffries makes his appearance.) During the editing of *Fire Walk With Me*, however, Lynch chose to move the scene back a full year and fold it into the Deer Meadow prologue.

In order to do so, Lynch had to make significant edits to the scene. As scripted and shot, Albert does not announce, "News from Deer Meadow—Chet Desmond has disappeared." Nor does Cole ask (while he is looking at the videotape of Jeffries' ar-

rival). "Where is Chester Desmond?" These critical lines were added after the scene was shot. The dialogue was recorded later and inserted.

Watch closely as Albert delivers his lines. He says, "I've got the front desk right now. He was never here." The scene cuts to Cole as Albert announces that Desmond is gone. Albert is not shown saying this critical line. (Lynch cleverly employs two shots of Cole during Albert's line—a medium shot, then a close-up. This editing effectively masks the inserted dialogue. The audience focuses on Cole's reaction to, rather than Albert's delivery of, the news.) Also watch Cole when he subsequently asks about Desmond. Lynch cuts to a shot of the back of Cole's head when he speaks his line—the audience never sees him mouth the words.

Lynch moved the scene back to an earlier part of the narrative because he realized the Jeffries scene was a necessary part of the dream story. It is here that Cooper learns about the ring, the little man, and, to some extent, Bob.

Cooper's dream ends with his report to Diane. He says, "The letter below the fingernail gives me the feeling the killer will strike again. But like the song says, ...who knows where or when." The dramatic irony is implicit in his remarks. The viewers know the answer, and Lynch verifies their knowledge by cutting to the Twin Peaks sign and using the familiar *Twin Peaks* theme. These two scenes had to be placed together; they represent the boundary between dream and reality.

If the Jeffries scene was to be part of the dream, it could not take place after the transition. It had to be placed before Cooper's visit to Deer Meadow. But the Jeffries scene is awkward. As written, it is designed to parallel action taking place in *Twin Peaks*—it does not build toward, nor transition to, another part of the story. Moving it earlier in the narrative meant the scene would require some transitional function. It had to lead somewhere.

Lynch deftly places it between Chet Desmond's disappearance and Cooper's subsequent investigation. He radically edits it to be dreamlike and removes Jeffries' extraneous "before" and "after" scenes. Finally, he inserts new dialogue to link the scene to the next part of the film. As a result, Lynch creates a stronger narrative arc to the dream. Desmond begins the story in Deer Meadow. Jeffries acknowledges the dream in Philadelphia. Cooper ends the story in Deer Meadow: A beginning, a middle, and an end.

Dream Logic

The Deer Meadow prologue introduces a number of significant new elements into the *Twin Peaks* universe. But these elements are never mentioned in the series. The obvious reason, of course, is that *Fire Walk With Me* was written after the series; it would have been impossible for the show's writers to acknowledge characters and

events that had not yet been developed. It is striking, however, that a character like Chet Desmond, or an important case classification such as "blue rose," would be absent from the later part of the story when they have such prominence and importance in the film. Their introduction (and subsequent absence) threatens to disrupt narrative continuity. A dream interpretation, however, diffuses these contradictions. All the prologue's newly introduced elements become repositioned as artifacts of a dreaming mind. In "reality" there is no Chet Desmond, no blue rose cases.

Dale Cooper, however, is real, and his presence in the waking world is an essential component of the story. If the entire prologue is Cooper's dream, the audience only perceives his character through the arbitrary, impulsive nature of his dream-



The non-dream Cooper talks with Albert,

psych. In short, they don't get to see or hear the "real" Cooper in the film. In order for *Fire Walk With Me* to function as a stand-alone work, Cooper needs to be grounded in Laura Palmer's world. He has to be part of a shared reality, an individual who is subject to the same physical laws as the other characters. Otherwise, he exists only as an abstraction—a reflection of reality (just as Betty is a reflection of Diane in *Mahlon and Diane*).

Lynch solves this problem—but just barely. Cooper appears in one brief scene that is explicitly connected to the waking world of Laura Palmer. In Philadelphia, Cooper speaks with Albert about the Teresa Banks case. His first words are, "Lately, I have been filled with a knowledge that the killer will strike again." This line is almost an exact replication of his earlier message to Diane (in the dream). Here, the line indicates that Cooper has had some vision—some premonition—of the future. He says he has "been filled with a knowledge." But, how? When and where did this knowledge come to him? As has already been established in the series, Cooper can gain valuable knowledge from dreams (in episode 1002, directed by Lynch, Cooper explains that he "subconsciously gained knowledge" in this manner). The "knowledge" Cooper describes to Albert was also gained from a dream—at this case, the prologue.

Cooper tells Albert they will work together on the next case. Albert then asks Cooper to describe the next victim. Cooper describes, in general terms, Laura Palmer,

Then he cements the connection by exactly describing what she is doing at that moment: "She is preparing a great abundance of food." The film cuts to Laura Palmer at the Double R Diner as she prepares the food for her *Meal-on-Wheels* route.

Cooper is now established as part of Laura's world; his conversation with Albert is not part of a dream. It is Cooper's only "real world" appearance in the film. He will show up two more times—once during Laura's dream, once after her death. Both times will be in the Red Room; but he won't really be Cooper. He will be the "good Dale" (explicitly labeled as such by Annie Blackburn in the film)—the sullied half-of-Cooper that was trapped in the Red Room during the series finale. (Lynch offers nothing more to identify this aspect of Cooper.) Annie's brief comment is cryptic, and unless viewers of the film have already seen the series finale they may not fully understand the implication of her statement.)

The Good Cooper serves an important function. He guides Laura and offers advice. He tells her not to take the ring when the Little Man offers it. He knows now, after all his varied experiences, that taking the ring from the Little Man is a bad thing. Later, Laura does take the ring—but from the One-Armed Man, arguably a force for good. Her fate is different, but still one of confusion and despair. Cooper is there for her, a comforting presence who guides her toward angels and an afterlife of happiness. Would Laura find this happiness without Cooper? There is no way to know. But Cooper's experiences in *Fire Walk With Me* (implicit in the dream prologue) prepare him for the vital role he will play in Laura's destiny. *Fire Walk With Me* may be Laura's story, but it is also Cooper's. It is Cooper—not Chet Desmond or Phillip Jeffries—whose life intersects with Laura's. He is the critical player in the narrative, and his presence in the story is far more profound if we recognize him as the consciousness that governs the film's prologue.

Laura's Dream

Is it fair to expect a viewer of *Fire Walk With Me* to perceive that Cooper is the dreamer, to arrive at this conclusion without a working knowledge of the series, the various drafts of the film script, or Lynch's previous and subsequent work? Maybe. David Lynch is an intuitive director who creates movies that "feel right" to him. Filmmaking is "a subconscious intuition kind of thing...you can have [a scene] in the script but when it's in front of you, it's fluid. If a line doesn't work you adjust it—you see it has to be this way."¹⁰ Lynch doesn't connect the dots for the viewer, but he does ensure that all the "dots" are in place. When asked about *Last Highway*, the film he made after *Fire Walk With Me*, Lynch

¹⁰Lynch on Lynch, p. 27.

stated, "The clues are all there for a correct interpretation." For Lynch, then, there is a correct interpretation, a single, specific way of "reading" *Lost Highway*. He deliberately placed all the necessary clues required to decipher the film. Almost certainly, he did the same for *Fire Walk With Me*.

Dream imagery such as Lil's dance, Chet Desmond's disappearance, Cooper's doubled appearance, and Phillip Jeffries bewildering visit pervade the prologue. What's more, recurring hints about dreams and sleep come from Sam Stanley, Cooper, Jeffries, and Carl Rodd. Taken together, these clues are almost enough for viewers to unlock the narrative's peculiar structure. But they are not the only clues available to the audience. Dreams are explicitly positioned as important aspects of the narrative when, later in the film, Laura Palmer experiences her own dream, charged with meaning and portent.

Laura's dream is a valuable clue because it echoes the prologue in both narrative structure and story content. Laura dreams of entering the Tremonds' painting. She moves through rooms until she arrives at the Red Room, where she sees the Little Man, the ring, and Dale Cooper. Laura does not physically appear in the Red Room; her presence is implied through her point-of-view. Cooper turns to the camera (i.e., Laura) and tells Laura not to take the ring.

Like Laura, Cooper does not "appear" in the first part of his dream. He experiences the dream either as a disembodied observer or by playing the part of Desmond. Either way, his presence is only implied.

Laura seems to "awaken" from the Red Room dream—she is shown lying in bed with her eyes open. But Laura is still dreaming. Annie Blackburne appears and tells Laura about the Good Dale being trapped in the lodge. She instructs Laura to write this message in her diary.

Again, Laura's dream parallels Cooper's. After Chet Desmond disappears (upon seeing the same ring the Little Man shows to Laura), Cooper physically appears. Though still dreaming, Cooper seems to have awakened from "that dream" he told Gordon Cole about. Like Annie Blackburne, Phillip Jeffries appears¹⁰ with an important message. He wants to tell Cooper, Cole, and Albert about his trip to "one of their meetings." Jeffries says the meeting was above a convenience store, but he also talking about the Red Room (or lodge, since it houses "woodsmen"). Jeffries, like Annie, imparts his message and vanishes.

Laura gets out of bed and opens the door to her bedroom. She turns back and looks at the Tremonds' picture, where she sees herself in the painting, standing in a doorway. Cooper, like Laura, also sees a



Top: Laura's picture looks back at her. Bottom: Cooper sees himself in the monitor.

double of himself. In another notable parallel, Cooper's double appears in a video monitor; Laura's appears in a painting.

As we can see, Laura's dream points back to the prologue in a couple of ways. First, it reintroduces some of the same story elements seen earlier (the ring, the Little Man, the doubled presence of the dreamer). Second, it loosely parallels the structure of the prologue (the dream-within-a-dream, the message from an outsider about the Red Room).

Laura's dream is also worth noting because it presents the same kind of "reality" that manifests in the prologue. Laura may be dreaming, but she is also entering another world, one with its own autonomous inhabitants (the Little Man, Annie) and rules. This is the same dream world Cooper accesses in the series—a place that reflects the mind of the dreamer; a reality that adapts to each individual who visits it.

By placing an explicit dream in the film that resembles and reflects the earlier part of the story, David Lynch provides the final, perhaps most substantial clue as to the nature of the Deer Meadow prologue. This, coupled with the other clues present in the film, gives the viewer of *Fire Walk With Me* enough information to deduce the "correct interpretation" of the prologue.

Conclusion

For years, David Lynch considered *Fire Walk With Me* to be his "most experimental film."¹¹ What made it, in Lynch's mind, so "experimental"? Was it because the film was an extension of a previous work, the *Twin Peaks* television series? (Probably not; Lynch was used to telling an on-going story with the series, and *Fire Walk With Me* was just another chapter.)

Was it because *Fire Walk With Me* employed a sort of circular narrative that deftly connected the series' final episode with its first? (Possibly, but Lynch had already ventured into this territory during the series finale, an episode that both echoed and repeated the series pilot.) Or was it because *Fire Walk With Me* represented Lynch's first effort to rework objective story material into a subjective dream narrative—an experiment he would try again, and perfect, in *Mulholland Drive*? This is the likely answer. For the first time Lynch positioned story material to function as the reflection of a specific consciousness—in this case, Dale Cooper's.

When asked about Kyle MacLachlan's reluctance to commit to *Fire Walk With Me*, David Lynch said, "I love restrictions and I believe in fate. So what he did worked out just fine.... [T]here's no such thing as a problem, there are only solutions, and you just go forward."¹² Lynch's comments are telling. MacLachlan's limited availability was not a restriction—rather, it led to a solution. This solution may have been to replace one actor for another, but this tactic merely sidesteps the narrative problem Lynch faced when his second most important character was no longer viable. We believe Lynch's solution was far more complex and subtle. He took a chance—he "experimented" with the film and found a way to keep Cooper a prominent character in *Fire Walk With Me*.

Although the cryptic dialogue and abstract imagery of Lynch's film are not always immediately comprehensible, Lynch maintains that "they are, in some way, understandable."¹³ He prefers to keep things puzzling and complex because "most films are designed to be understood by many, many, many, many people," and therefore, "there's not a lot of room to dream and wonder."¹⁴ *Fire Walk With Me* has room to spare when it comes to dreams and wonder. But the film is not without purpose or design. There is a strategy at work in *Fire Walk With Me*.

When David Lynch added Chet Desmond to the *Fire Walk With Me* story, he made other significant changes in order to transform the original, straight-forward prologue (featuring Cooper) into an esoteric, abstract narrative that is strongly reminiscent of a dream. When we identify Cooper as the dreamer, this prologue becomes, for the first time, an integral part of the overall film. It balances the narrative and brings homogeneity to the work.

When Dale Cooper dreams of Deer Meadow, *Fire Walk With Me* achieves a new form of aesthetic unity; it emerges as a cohesive, meaningful film, at last.

¹⁰To viewers unfamiliar with series, Annie Blackburne would seem as baffling a character as Phillip Jeffries.

¹¹The David Lynch Interview by David Hughes, "Wrapped in Plastic 57" (February 2002), p. 5.

¹²Ibid., p. 4.

¹³Lynch on Lynch, p. 227.

¹⁴Ibid.

All Souls Episode Guide

All Souls, the little-seen, low-rated horror series from Executive Producer Mark Frost, never had much of a chance to succeed. Too many things were working against it. First, the show's initial few episodes (including the all-important pilot) were not particularly strong. Second, UPN (the network that aired *All Souls*) foolishly scheduled the series opposite two other SF/horror genre dramas, *Angel* on the WB network, and *Dark Angel* on FOX. Placing a third show into the same timeslot practically guaranteed failure—the target demographic was elsewhere.

As a result, UPN pulled the show after only three episodes had aired. By now the series was considered a failure, even though its best episodes had not yet been broadcast. UPN decided to air the remaining episodes months later, but by this time it had been long forgotten even by the early viewers. That's too bad, because *All Souls* was a pretty good horror series that could have attracted a much larger audience had it been properly promoted and scheduled.

All Souls was about a mysterious old hospital in Boston, Massachusetts and the supernatural activities that occurred there. Mitchell Grace was a bold young surgeon who had personal ties to the hospital—his father had worked there decades earlier

First Season Credits: Starring Grayson McCouch (Dr. Mitchell Grace), Serena Scott Thomas (Dr. Nicole de Brea), Reiko Aylesworth (Dr. Philomena Cullen), Daniel Cosgrove (Dr. Bradley Sterling), Ingrid Hall (Nurse Glory St. Clair), Adam Rodriguez (Patrick Formosa), Christian Tessier (Joey Passomonte), Jean LeClerc (Dr. Diane Ambrosius), Consulting Producer James L. Conway; Consulting Producer Jonathan Lavor; Producer Stewart Horvath; Co-Producer Scott Frost; Executive Producers Mark Frost, Stewart Golland, and Stephen Tokue; Music Joel McNeely; Director of Photography Tom Burritt; Production Designers Michael Jay (pilot) and Collin Niemi.

1. (Pilot)

First televised April 17, 2001

Guest Starring David Hembel (Dr. Ryman Kreeger), Andi Cormick (Mark Flew), Stephanie Morgenstern (Emily McKay), Evan Dwyer Parke, and Megan Ward (Alexandra "Alex" Brightland); Written by Stephen Taksik; Directed by Stuart Gilford; Edited by Jim Symons and Andrew Doerfler; Featuring Barbara Alexander (young Glory St. Clair), Steve Adams (James Patterson), Alex Bisping (Mental Patient #1), Emma Campbell (The Irish Nanny), Gillian Ferrabee (Caroline Patterson), Marcel Jeanan (Richard Grace), Jonathan Koenig (Corey McKay), Sheena Lorke (Pathologist), Daniel Alton (Senior Officer), Simon Peacock (Mental Patient #2), Cooke St. James (Mental Patient #3), Robin Arsenault-Vezina (Young Mitch), Vlasta Vrana (Dr. Lyman Brisco), Elizabeth Walling (Randy Mary), Brett Watson (Squeegie Boy), and Edward Yanke (Blurry Orderly).

Teaser: Hospital surgeon Mitchell Grace is about to start his surgical fellowship. All the top schools want him, but Grace is waiting to hear from All Souls Hospital in Boston. Grace's good friend Patrick calls Grace to a local cemetery to give him some special mail—a letter from All Souls. Grace opens the letter beside his father's grave and learns he's been accepted. He puts the letter on the tombstone and says, "This one's for you, Pop."

and had died after discovering some sinister secret. Grace was determined to uncover the secrets of All Souls Hospital and to learn the truth about his father's death.

All Souls was not the first series to explore the idea of a haunted hospital. Lars von Trier had already produced the stylish and creepy *The Kingdom* for Danish TV (see WIP 25), and the series had become a minor cult hit in the United States. *The Kingdom* was about a hospital that had been built on a haunted tract of land where, long ago, doctors performed terrible experiments on patients. So too in *All Souls*, as Mitchell Grace soon discovers.

All Souls, like *The Kingdom*, explored the clash of modern science with the supernatural. As Mark Frost explained in WIP 52, "The stories that we're hearing out of medicine now are so close to the incredible. Every story [in *All Souls*] is based, at some point, on current medical practice. We just take another step or two into the unknown."

A step or two was as far as *All Souls* got. Because of UPN's inept and indecisive programming, we will never know how much further Mark Frost could have taken the show. Still, once *All Souls* found its feet those couple of steps were pretty good.

Act 1: Dr. Grace arrives at All Souls as Dr. Nicole de Brea welcomes the new students. Grace meets another student, Dr. Bradley Sterling. Meanwhile, a patient, Caroline Patterson, is admitted to All Souls. A young orderly, Joey, recognizes her as a patient who had been there a few weeks earlier. Before Joey can take her to her room, another orderly takes Caroline and brings her to a room where the malevolent Dr. Kreeger is waiting. Dr. Grace examines another patient, Emily McKay. Later, Grace explores the hospital and remembers how, years ago, his father (a janitor at All Souls) was sick and dying. His last words were, "They're coming for me, I found out who they are. Don't let them take me." Suddenly, a mysterious orderly appears and tells Grace to see a patient—the ailing Caroline Patterson. She cries out for her "babies" and goes into cardiac arrest. Grace tries to save her but fails. As Caroline dies a ghost appears in her room—a nurse, clad entirely in black and pushing a baby carriage. **Act 2:** Dr. Kreeger reviews the Patterson case with Grace and urges him to forget it. Grace refuses. He attends the Patterson autopsy and meets Joey, who tells Grace that many bad things happen at All Souls. Joey suspects that Caroline Patterson was pregnant but that there are no records of the babies. Later, Grace meets Nurse Glory St. Clair and remembers her from the time his father died. Cynically she says that "Lazarus" knew Grace would come back. That evening, at a reception for the new students, Grace overhears ghost stories about the hospital and learns that the older part of the building used to be a lunatic asylum. A young woman flirts with Grace and leads him to a remote part of the hospital. Ghosts watch as Grace and the woman undress. Suddenly, the woman collapses as a ghost "discards" her body. Frightened, Grace grabs the collapsed woman and escapes with her. **Act 3:** Grace seeks out Joey, who explains that Caroline Patterson was the sixth woman to die after returning to the hospital pregnant. Joey says he's afraid to tell the authorities because he may be killed. That night, Grace convinces his friend, Patrick, to hack into



Dr. Mitchell Grace



Grace confronts Kreeger.



The ghost nurse

the All Souls computer to get more information. Meanwhile Joey is attacked by supernatural forces. The next morning, Patrick tells Grace that the six women are part of a file name Gemini. Grace suspects that fetal tissue taken from the women is being used to test drugs. He wonders if this is related to what his father discovered. Grace sees Emily McKaye's name on the list and rushes back to hospital where he learns she's pregnant. Emily says that that's impossible. Grace is called away when a nurse informs him that Joey has been admitted to the psychiatric ward. **Act 4:** Grace tries to talk with Joey, but Joey will say only one word: "Lucifer." Grace finds Nurse St. Clair, who tells him that Lazarus was a freed slave who was an orderly at All Souls in 1864. She shows him a picture of a group of men from that time. Grace recognizes Lazarus as the mysterious orderly who directed him to Caroline Patterson. Nurse St. Clair points out Dr. Ambrosius in the picture, a Civil War surgeon who performed "horrible and insane" experiments (such as putting alive rats in open wounds). She tells Grace that he has been called to All Souls to help solve the mysteries of the place. Meanwhile, Dr. Kreeger abducts Emily McKaye. Grace follows them to the basement, where he sees Kreeger about to experiment on Emily. Kreeger explains that he's been testing a drug that could make him immortal. He tries to recruit Grace to his cause. Grace punches him and saves Emily. As they leave, ghosts drag Kreeger into Hell. Later, the Board of Directors assures Grace they will investigate the Kreeger matter. Grace is startled to see a doctor on the Board who looks just like Dr. Ambrosius from the picture. Grace is tempted to leave the hospital, but Nurse St. Clair convinces him to stay, reminding him to seek the truth about his father's death. A final shot of the 1864 picture reveals a man who looks just like Mitchell Grace.

COMMENTS: First episodes are crucial to any television program and here, in this opening chapter, All Souls gets off to a disappointing start. Little about the series seems different from the spate of other supernatural/horror shows on at the same time. In what has become a tired premise, All Souls features a lone maverick (Grace) determined to discover the truth about his past and to redress wrongs committed against a family member. He befriends a wise guardian/advisor (Nurse St. Clair) who, inexplicably incapable of acting on her own, guides Grace through his experiences with cryptic and sketchy advice. Although admirably performed by Irina P. Hall, St. Clair never rises above the stereotypical nature of her character (such as was popularized throughout the nineties in The X-Files with Deep Throat and his successors). In fact, the All Souls pilot is filled with stereotypes. In addition to Grace and St. Clair we have Joey, the useful-but-paranoid sidekick (i.e. the Lone Gunmen in X-Files); Dr. de Brae, the reluctant and skeptical ally (Walter Skinner); Dr. Ambrosius, the enigmatic nemesis who knows far more than he reveals (the

Cigarette-Smoking Man); and, worst of all, Patrick Fortado, Grace's long-time friend who is confined to a wheelchair but is (we're not making this up) a computer expert, and hence helpful to Grace's investigation into the history of All Souls (a virtually identical character existed on the aforementioned *Dark Angel*).

Once one gets past the flat characters, however, director Gillard has created some fascinating and unforgettable images, such as Grace's trek through remote parts of the hospital (aided by high-contrast lighting and steam punctuating the atmosphere). Grace's confrontation with Kreeger (wonderfully played by David Hemblen); and—best of all—a mysterious woman clad in black pushing a baby carriage through the halls. The director clearly has an eye for atmospheric and engaging visuals.

Unfortunately, some of the images come off as sensationalistic—scenes existing merely for shock value (though here the blame should probably rest with Tolkin's script). The ghost/sex scene (at the end of Act 2), for example, serves no narrative function (except possibly to alert Grace to the supernatural nature of the hospital). The real purpose for the scene, of course, is to shock viewers and keep them tuned for the second half hour. Another scene shows Dr. Ambrosius placing a live rat in open wound. The image is horrific—but what is the point of such experiments beyond emphasizing the doctor's insanity? It seems to exist primarily to provide a "gross-out" scene (for which it is, admittedly, successful). These and other scenes are examples of how the show relies on sensational imagery rather than strong characters or story. This is a gamble that fails to pay off, however, since such imagery is too obviously disconnected from the narrative.

We suspect that executive producer Mark Frost's contributions to this episode were minimal. There seems to be little subtlety or complexity to the characters and their situations—our guess is that his primary input was in working out some of the supernatural elements of the backstory and developing ways in which they could be integrated into a medical drama. In WIP #2, Frost admitted that, although he was "involved conceptually from the beginning," Gillard and Tolkin wrote the first draft of the pilot that Frost then "tweaked and played with." It could have used more "tweaking," though Frost was busy with other projects and probably didn't have the time required to do a major overhaul. Nevertheless, one can see certain sensibilities present in the pilot (sensibilities also exhibited in Frost's novels *The List of 7* and *The 6 Messiahs*) that, if exploited properly, could provide exceptional stories. This starts to happen in the fourth episode (not coincidentally, Frost's first as sole writer) but, alas, it would be too late to save the show from cancellation.

Frost admitted that the pilot was "the least typical of the episodes because we have to get [Dr. Grace] into the hospital and get him set up." As a result, the episode feels rushed and overburdened with plot elements. It is true that the first episode of any series must establish characters and backstory, but it also must tell a good story. With its pilot episode All Souls fails to move beyond cliché and cannot satisfactorily synthesize its disparate elements. In the end, the episode collapses under its own weight.

RATING: ★★

2. SPINELESS

First televised April 24, 2001

Guest Starring Kim Matichett (Dr. Stefan Volette); Written and Directed by Stuart Gillard; Edited by Andrew Doerfer; Featuring Alexandre Brise (Screaming Sylvester), Cora Dean (Ballerina #1), Suzanne Desautels (Janice), Paul Doucet (paramedic), Erin Gaskin (Ballerina #2), Holly O'Brien (Dusty), and Emily VanCamp (Marian Caine)

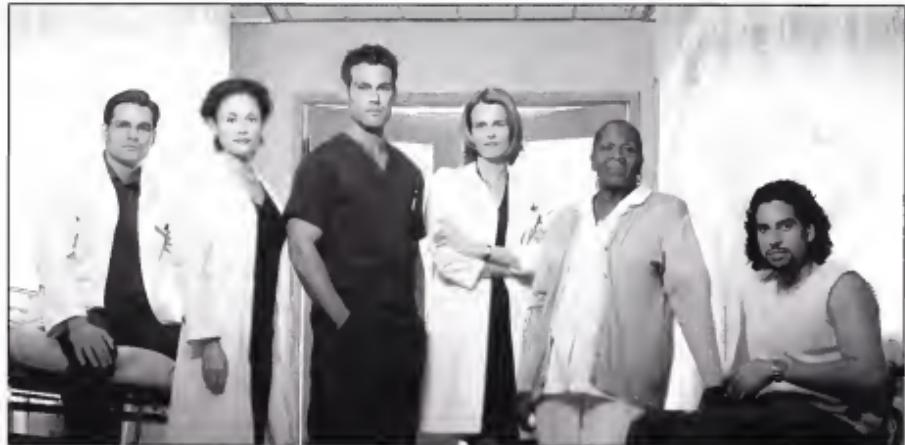
Teaser: In a dream, Dr. Grace sees his friend, Pat Fortado, and his colleague, Dr. Nicole de Brae, on a



Dr. Volette and Patrick



Grace in a 1864 photo?



The primary cast of *All Souls* (l-r): Daniel Cosgrove, Reiko Ayresworth, Grayson McCouch, Serena Scott Thomas, Irma P. Hall, and Adam Rodriguez

fire escape of All Souls Hospital. Pat tells the story of how he became paralyzed three years earlier. He and Grace were racing motorcycles, and Pat crashed. Dr. de Brae tells Grace they have used a new procedure on Pat, and then Pat stands. He grabs Grace and throws her off the fire escape. Grace wakes with a start. **Act 1:** Grace arrives at All Souls and greets the newly recovered Joey. He meets an old friend, psychiatrist Dr. Philomena Cullen, who has just started working at the hospital. A hit-and-run victim, Kirstin, is brought to the ER. Grace determines she has been paralyzed. A new spinal surgeon, Dr. Stefanie Volette, consults. Volette meets with Dr. Ambrosius and tells him that Kirstin will be useful for her project. Now she needs to get her former patient, Pat Fortado, back to All Souls. Ambrosius agrees to "arrange" for Pat's re-admittance. Ambrosius goes to Pat's trailer and supernaturally starts a fire, then calls an ambulance. **Act 2:** Pat arrives at the ER. Chase treats him but can't find Pat's records from three years earlier. Dr. Volette volunteers to evaluate Pat's spinal injury as a favor to Grace. The next morning, Grace visits Kirstin and is happy to see she can now wiggle her toes. Grace learns that Pat has been taken to the intensive care unit. Dr. Volette explains that Pat has a "liquefying cyst" that will kill him in 24 hours. Grace says he would do anything to save him. Volette tells him she could use a risky new procedure in which she can produce "functioning neural tissue." But she has only enough tissue culture for one more procedure. Grace tells her to do the surgery even though Dr. de Brae is uncertain. Later that night, Dr. Volette extracts blood from Kirstin as Dr. Ambrosius watches. The next morning, Kirstin has a seizure and dies. **Act 3:** Dr. Volette operates on Pat, and the surgery is successful. Later, Grace visits Pat and is amazed to see that he can now lift his legs. Dr. Volette insists that Grace join her surgical team. She tells him the hospital "directors" also want him to and explains that Grace must live up to his part of the bargain, reminding him that he said he would do anything to save Pat. Grace becomes suspicious. With Joey's help, he finds Pat's missing records and discovers that Pat never had a spinal injury from the accident—the paralysis was inflicted upon him when he came to the hospital three years earlier. Grace sees Dr. Volette's name on Pat's file. **Act 4:** Grace confronts Dr. de Brae and assumes she knows the truth about Pat. He then goes in search of Pat but can't find him. Grace speaks with Nurse St. Clair. She knows he's been having dreams and tells him it is starting to understand who he "really is." She advises him to remember his dreams. Grace goes to the fire escape where he finds Pat with Dr. Volette. His earlier dream begins to repeat itself. Grace tells Pat the truth about his back. He says that they've both been set up by Volette and that she caused his injury in order to test her new procedure. Grace believes Volette killed Kirstin. Volette attacks Grace

and they both fall over the railing. Volette falls, but Pat grabs Grace. He pulls Grace to safety, but at a cost—he hurts his back and becomes paralyzed again. Later, Dr. de Brae tells Grace he was mistaken about Pat's records. She says they were mislabeled—but they both know she's covering up the conspiracy. Grace decides to quit, but Nurse St. Clair tells him he has to stay and fight. She shows him the 1864 picture, and Grace sees herself in the photo. Nurse St. Clair says Grace was at the hospital before—he was there "at the beginning." This is enough to convince Grace to stay. Meanwhile, in "Section 46," Ambrosius observes Dr. Volette who, barely alive, has been placed in a huge vat of liquid. Her back has been ripped open. The cameras pan back to reveal dozens of other vats, each with a person inside.

COMMENTS: With "Senseless," *All Souls* dramatically improves both in story and in production value. In all likelihood, Mark Frost was more involved with the production and writing of this episode. In fact, you can see subtle changes in the direction of the series. The episode introduces Reiko Ayresworth as Dr. Philomena Cullen, a character who becomes more prominent in later episodes. What's more, Dr. de Brae is carefully re-defined. In the pilot she was positioned as a sort of "Agent Scully" character to Grace's Mulder (willing to help, but skeptical of Grace's evidences); here she is repositioned as a mild adversary to Grace—someone who is willing to ignore the schemes of Dr. Ambrosius and also willing to interfere with Grace's quest.

In almost every way this episode seems to be more polished than the first. The dialogue and story pacing are vastly improved (certainly Frost's doing), and, as a result, the acting from all the principal players is sharper. Even the music is better in this episode. But, while the overall episode is compelling (by the third act viewers are involved with the story and eager to find out what's coming next), it all comes crashing down (like Dr. Volette) with a predictable, backhanded final act. Most disappointing is the return of Pat Fortado's paralysis. Rather than allow the series to progress and change (by allowing the character to do the same), the producers seem content with the status quo. When a character like Pat experiences a life-changing event, that event must be "undone" by episode's end. (This pattern will repeat itself in subsequent episodes.) The producers apparently wanted *All Souls* to resemble *The X-Files* by having it support both a serial and episodic structure. But, as *The X-Files* proved, this is difficult balancing act. In order to believe in characters and their settings, intelligent

The WIP Ratings Chart:

★★★★
★★★
★★
★

Masterpiece
Very Good
Good
Fair
Poor

audiences expect to see stories [and characters] evolve over time. In its second episode, *All Souls* signals it will not take that path. Perhaps if the show had returned for a second season and given more than a six-episode try-out, Frost and company would have begun to work on longer-term story arcs that would have allowed for character growth while de-emphasizing a strict episodic pre-vention.

RATING: ★★

3. THE DEAL

First televised May 1, 2001

Guest Starring Kim Coates (*Tremaine Holland*) and Chad E. Donella (*Jordan Holland*). Written by Scott Frost. Directed by Stuart Gillard. Edited by Andrew Doerfer and Brent White. Featuring Barry Sloane (Doctor, 1982), Gwilym Lee (Huge Crofton), Emma Campbell (Alice Holland), Joe Cobden (Peter), Paul Dourahy (Premed), Danie Linn (Amber), Tyler Gifford (Young Jordan), and Jeffrey Hall (Cowled Figure).

Teaser: Dr. Ambrosius reminds millionaire

Tremain Holland of a deal they made eighteen years ago: Holland must assign custody of his son, Jordan, to All Souls Hospital. Holland refuses, and suddenly Jordan has violent delusions—he sees his girlfriend, Amber, become hideously deformed and his father burst into flame. **Act 1:** Jordan is brought to the All Souls ER, where Dr. Grace examines him. Holland is upset that the paramedics brought Jordan to All Souls—he wanted to go to a different hospital. Grace and Dr. Cullen discuss Jordan's case; Grace thinks Jordan may be on drugs. Holland demands that Dr. de Brae release Jordan, but Cullen thinks it's too risky. Jordan is put in the psychiatric ward and meets another patient named Peter. Jordan suddenly has a vision of Peter's jumping out of a window, but Peter hasn't moved. Jordan is frightened. Nurse St. Clair watches. Later, Grace tells Cullen that Jordan gives her a "weird vibe." Nurse St. Clair tells Grace that Jordan has "second sight"; he can see death before it happens. St. Clair explains that Jordan was born at All Souls, and his birth is related to his current condition. Suddenly Grace is called away—Peter has jumped to his death. Jordan screams and says he knew Peter was going to jump. **Act 2:** Grace talks with Jordan, but Jordan won't discuss his visions. Ambrosius meets with Holland and insists that he fulfill his part of the bargain: Grace asks Joey to find Jordan's birth records. That night, Amber visits Jordan at the hospital. She gets into bed with him, but Jordan has another vision of her being deformed. He strikes her, and she flees. Jordan follows. She runs into a service corridor and arrives at the bottom of an elevator shaft. Jordan screams as a descending elevator crushes Amber.

Act 3: Grace examines Jordan and says he's blind. Cullen thinks the condition is psychological—what he can't see won't hurt him. Holland meets with Grace and tells the story of Jordan's birth: Jordan was born with complications. Holland made a deal with Dr. Ambrosius to save Jordan. But Holland won't give any more details. Grace meets Jordan's mother, Alice Holland. She tells Grace that he must not let Holland take Jordan. "If Jordan goes home, he'll die." Dr. Cullen attempts regression therapy on Jordan. Jordan remembers his birth: he was cold, dying. Ambrosius appeared with a bearded, robed figure. The beast touched Jordan and restored his life. Back in the present, Jordan realizes who he is but won't tell Grace or Cullen. Ambrosius again urges Holland to complete the deal and tells Holland he doesn't really know who Jordan is. Later, Holland meets Jordan. Jordan touches him and shows him a vision of the truth: he (Jordan) caused Peter to jump to death, and he made the elevator crush Amber. Holland takes Jordan home. **Act 4:** Grace tells Dr. de Brae his spoke with Jordan's mother. She says he's lying—Jordan's mother died in childbirth. Grace looks for Alice Holland's death certificate and finds it. He also finds a death certificate for Jordan—and a birth certificate showing Jordan's

time of birth to be an hour and a half after he died. Ambrosius calls Grace and pretends to be Holland. He asks him to come see Jordan. Meanwhile Jordan tells his father he knows he died at birth and that he is becoming something different. Holland becomes afraid and tries to kill Jordan. He pushes Jordan's head into a tank of water and tries to drown him. Grace arrives in time to save Jordan's life. Despairing, Holland lights himself on fire and dies. At Holland's funeral, Jordan assures Grace he will be all right—he's going to live with his godfather. Jordan climbs into a limo where Dr. Ambrosius is waiting. They drive away together.

COMMENTS: After the improved quality of "Spineless," "The Deal" is letdown, primarily because the story is so predictable. We know right from the start that Holland cut a deal with Dr. Ambrosius and that Jordan was changed because of it. The surprise twist comes when we learn that Jordan is the cause (rather than the victim) of the evil acts surrounding him. But the episode attempts to withhold this information for too long, and the entire third act becomes a tedious tease. Once the truth is revealed, the episode is nearly over.

What's more, the Grace character is practically relegated to a bystander role. He attempts to discover the truth about Jordan but never does. In the end he is tricked by Ambrosius into saving Jordan's life, but he never learns about how he was used. Grace remains blissfully unaware that he was a pawn in a larger scheme. As a result, the character is never given the chance to resolve conflicts or confront any personal shortcomings. Watching "The Deal," one hopes that Grace will affect some positive outcome, that his presence will mitigate the evil done by Jordan. But nothing of the sort happens—Holland dies, Ambrosius gets what he wants, and Grace is none the wiser. Ultimately, the viewer is left wondering why the story was told in the first place.

At times the story fails at developing larger themes but never quite gets there—they lie just beyond the screen, within grasp but never attained. For instance, in the act 3 flashback to the original deal between Ambrosius and Tremaine Holland, the father is in a church across the street from the hospital on the night of Jordan's birth praying for his son. (It's unclear whether Holland knows at this point whether his son has died.) Ambrosius suddenly appears and offers the father the deal—the life of his son in exchange for the return of the boy when he reaches eighteen years of age. Holland takes the offer, and Ambrosius has some demon-like creature restore Jordan to life.

But why does the deal take place in a church? Surely the writers are playing with the motif of "making a deal with the devil."

and—in what's become something of a contemporary cliché—the devil (or his representative) appears in a church to help someone in need when godly assistance doesn't seem to be coming. By Holland's agreeing to the deal, he is turning his back on allowing nature to take its course—or, for that matter, on some godly intervention—and instead endangers his son to being bound to an alliance with evil. The complexity of the situation is that Jordan is both victim and culprit—victimized by the deal his father made, yet instigator in the deaths of those around him. To what degree is Jordan culpable? Whatever the identity of the demon who restores his life, Jordan becomes a sort of child-of-the-devil like Damien in the first *Omen* movie. Is he a soulless emissary of evil? And what is Ambrosius's true identity and role at All Souls?

Questions and possibilities swirl around this episode but, disappointingly, never seem to go anywhere. (For that matter, what was the appearance by Jordan's mother all about?) Is it a parable about allowing expedience to overtake one's better judgment? Is it an allegory about a person's lack of free will in determining his future? Or is it simply a presentation of the evil core at the heart of All Souls? Whatever the case, it makes for a



Dr. de Brae



Jordan Holland



Dr. Ambrosius and Tremaine



Joey finds the bum.



Marianna



Marquez

frustrating episode when the themes (or possible themes) are presented without focus.

As with all the episodes to date, however, individual scenes are engaging and well-directed by Gillard. Most enjoyable about "The Deal," however, is watching Chad E. Donella, a fine young actor who has appeared in *ER*, *The Practice*, and *The X-Files* ("Hungry" from the seventh season, November 21, 1999). Readers may also remember him from the *Smallville* episode "Metamorphosis" as the student obsessed with insects. Unfortunately, as in "The Deal," Donella was hindered by the story (though in that instance the episode was simply dumb). One of these days he will get superior scripts and show the kind of work he is probably capable of doing.

RATING: ★★

4. BAD BLOOD

First televised August 17, 2001

Guest Starring Miguel Sandoval (Juan Antonio Marquez); Written by Mark Frost; Directed by Stuart Gillard; Edited by Andrew Doering; Featuring Marcelo Bezerra (Marquez's Guard), Noel Burton (Dr. Simon Carver), Linda Goodwin (Cathy Cavallini), Shy Kurtz (Young Indian Man), Louise Helene LaCosse (Nurse), James McGowan (Bishazard), Tara Nicodemo (Manakana), Sam Maggi (Young Juan Doe), Conrad Pla (Curdens), and Manuel Tadros (Colonel Avejo)

Teaser: The All Souls private jet flies Dr. Juan Antonio Marquez from Central America to Boston. During the flight Marquez's personal physician is poisoned. He tries to tell Marquez's niece, Marianna, something about her uncle but is unable. He rushes to the washroom where he dissolves into a puddle of blood and bone. **Act 1:** Dr. Sterling and Nurse Cavallini treat a burn that turned up in a basement stairwell of the hospital. They see Dr. Marquez arrive and learn that he was a patient at the hospital last year. Marquez is a VIP who will likely be elected president of his country. He came All Souls earlier to be treated for a disease that was raging as an epidemic in his country. As they watch, Marquez collapses and spits blood, some of which splatters on Nurse Cavallini. Dr. Grace examines Marquez and saves his life. The burn watches from another room and becomes deeply disturbed. He hides a scalped up his sleeve. Later, Dr. Ambrosius visits Marquez. He tells Ambrosius he wants Grace as his personal physician. Ambrosius says that he will put Grace at risk because of Marquez's rare disease. Meanwhile, Joey finds the burn in a closet cutting his arm with the scalpel. Later, Sterling arrives to take Cavallini on a date. Her door is open and before he can enter, Sterling is grabbed by men in hazardous materials suits and dragged away. Other men enter the apartment and find a dissolved Nurse Cavallini. **Act 2:** Cullen is treating the burn. She tells Grace he has been tortured and has amnesia. Marquez tells Grace of how he was imprisoned in his country for twenty years. The destruction of the rain forest had released ancient bacteria that killed his guards. Thanks to emergency treatment by All Souls, he survived. Grace talks with Nurse St. Clair. She tells him he is gaining better understanding of his abilities. Grace finds Sterling in quarantine and finds out that Cavallini was killed by flesh-eating bacteria. Grace remembers she was sprayed with Marquez's blood. Meanwhile, Cullen tries to stimulate burn's memory. At the same time the hospital throws a banquet for Marquez. The burn begins to remember—he was tortured by man named Colonel Avejo at a prison camp in Central America. As the burn remembers, Marquez begins to have visions—ghosts watching him at the banquet. The burn has a memory of Avejo beheading a prisoner. At the same time, Marquez sees a head on a platter. He collapses. **Act 3:** Grace visits Marquez. His niece, Marianna, tells him about the doctor who died on the plane; he was trying to warn her about something. Nurse St. Clair tells Grace Marquez had reconstructive surgery while at the hospital a

year ago. Grace performs a "blood washing" procedure on Marquez. While doing the procedure, Grace surprisingly tests Marquez's blood and finds evidence of the flesh-eating bacteria. The burn awakens and remembers that Colonel Avejo tried to kill him. The burn got sick but was treated by a rain forest tribe who used an ancient medicine. The burn remembers his name—he is Juan Antonio Marquez, Grace's friend. Pat hacks the All Souls computer and tells Grace that Colonel Avejo had the reconstructive surgery in order to look like Marquez. The burn/Marquez is reunited with Marianna. She knows he is the real Marquez. **Act 4:** Avejo suspects that Marianna knows the truth and demands she tell him where Marquez is. She refuses, and he infects her with his disease. Grace tells Dr. de Brae about Avejo's surgery and wants to know why the hospital is helping the dictator. Dr. de Brae confronts Ambrosius and wants to know the same answers. He tells her that if Avejo is elected president (as Marquez) All Souls will have access to rare diseases from the rain forest. Grace rescues Marianna. He transfers blood from Marquez into Marianna and cures her infection. Meanwhile, Ambrosius reverses Avejo's treatment. Avejo screams as he dissolves. Later, Dr. de Brae conceals the Avejo operation; she tells Grace that Avejo died during surgery a year ago. Grace asks Nurse St. Clair how the real Marquez got to All Souls. She says, "There are many doors to this place."

COMMENTS: "Bad Blood" may be the best episode of *All Souls*, and it's not surprising, since Mark Frost wrote the episode. For the first time the series becomes complex and unpredictable. The story is engaging from the start, even though the larger truths of the story are kept hidden until later. Too often horror shows "simplify" the storytelling by revealing key plot points to the viewer while keeping the main characters in the dark. This type of dramatic irony gets old quickly, especially when the protagonists stumble around trying to discover what the audience already knows. Frost wisely rejects this approach and places the viewer in the same position as Grace and his friends—neither knows exactly what is happening (not why), and both take the journey of discovery together. This makes for a far more rewarding viewing experience.

In "Bad Blood" the identity of the burn is carefully kept mysterious. Once revealed, however, his identity is both surprising and satisfying. What's more, the motivation for the hospital's association with Avejo is original and compelling. What horrors could the distant, dense rain forests provide? Or Ambrosius? The premise is fascinating and one that could easily be explored again in later episodes. [In fact, the idea is fascinating enough to make a good horror novel.] Mitchell Grace is given plenty to do in the story, and he takes decisive action in rescuing (and curing) Marianna. The final "mystery" of how Marquez found his way to All Souls is intriguing and fits nicely with larger nature of the hospital as a supernatural location.

"Bad Blood" was the kind of episode *All Souls* needed from the beginning. With more shows like this the series may have received better notices and had a stronger chance at differentiating itself from the slew of other, similarly-themed shows.

RATING: ★★★

5. RUNNING SCARED

First televised August 24, 2001

Guest Starring Kim Jenkins (Dr. Lohman); Written by Mark Frost; Directed by Rick Rosenthal; Edited by Brent White; Featuring Mama Bentrand (Belinda Karch), Michelle Carroll (Anna Markham), Karen Cluche (Sandy Maine), Geraldine Doucet (Louise Lafleur), Liz MacRae (Anna's Coach), Michelle Morrison (Female Teenage Athlete #1), Tamia Tevel (Female Teenage Athlete #2), and Richard Zeman (Rod



Anna about to commit suicide



Gabby eyes Dr. Grace.

Hormon

Teaser: Champion high-diver Anna Markham is horrified to see her flesh undulating and stretching. She decides to kill herself by diving into an empty pool. **Act 1:** Dr. Grace is working rotation in the All Souls Sports Medicine Complex. There she meets a new patient, Azigali "Gabby" Malone, a champion track runner who has come to All Souls for a physical and psychological evaluation. Gabby consults with her strength and conditioning coach, Rod Harmon. Meanwhile, Grace meets Dr. Lohman, the head of the sports clinic. In a session with Dr. Cullen, Gabby says that she and her best friend, Anna Markham, were so afraid it was "spooky"; but now Anna has killed herself. Dr. Sterling shows Grace the results of Anna's physical—she has given a nearly superhuman performance. Grace suspects performance-enhancing drugs. Cullen says that Gabby has a rigorous schedule and needs some fun and recreation. That night Grace and her friends take Gabby out. Grace and Gabby realize they share an attraction. He walks her home, and they pass Belinda, Gabby's friend, and another athlete. Belinda goes to her room and notices that she is aging. Coach Harmon arrives, and she tells him to "make it stop." He gives her an injection. **Act 2:** As Grace shaves, he sees a ghostly image of Anna Markham appear in the mirror. Words appear in the steam on the mirror: Help her! Grace talks with Lohman and learns that Gabby and Belinda were part of an athletic pilot program Lohman started years ago. Grace asks Cullen to find out more about the other three girls in Lohman's program. Sterling tells Grace he can't find Belinda. They search her room and find a note saying she had to go home. Grace finds gray hair on Belinda's brush and takes a sample for testing. Later, Gabby runs a race. Grace watches and sees Harmon put a package in Gabby's bag. Gabby wins but then collapses. Grace rushes to her aid. Before leaving for the hospital, Grace removes the package from the bag. Back at All Souls Grace speaks with Nurse St. Clair. He admits he has personal feelings for Gabby. Dr. Cullen has information about Lohman's project: three of the original five girls—including Anna Markham—have died recently. Grace and Sterling test the gray hair and find a genetic match with a current ninety-year-old patient at All Souls. Grace visits the woman and sees that she has the same exact tattoo as Belinda. **Act 3:** Grace and Cullen bring Gabby to the old woman, but the patient has disappeared. Gabby thinks Grace was lying and storms off. Grace follows and confronts her. He says he found performance-enhancing drugs in the package Harmon left. Gabby says she uses drugs and that it doesn't matter. Grace still tries to help, but Gabby runs away. Later, Sterling reports that the drug is a performance enhancer with non-human DNA. Joey finds the old patient, now dead and seemingly decayed. Grace reports to Dr. de Brae about Gabby. Lohman is stunned. Grace looks for Gabby, but Nurse St. Clair tells him he is getting too involved. Grace says she means more to him than most patients. Grace finds Harmon at Gabby's apartment. Harmon, with superhuman strength, throws Grace

against a wall and leaves. Later, Grace finds Gabby outside. He brings her in and tells her he has to play by the rules—he cannot get involved with her because she's his patient. Gabby understands. She goes into another room and screams. Pieces of her flesh are falling off. **Act 4:** Gabby is brought to the hospital and placed in a hyperbaric chamber. Sterling reports that she has wide-spread infections. Grace confronts Lohman, who tells him that he did run animal DNA experiments but never administered anything to the athletes. Lohman examines Gabby and says she needs stem cells from a bone marrow donor. Then the volunteers. Sterling wonders how Lohman knows he'll be a perfect match for Gabby. Lohman gives Grace a key to his desk and tells him to check a special file. Grace does and learns that Lohman donated sperm to five volunteer mothers—he is the father to all five girls in his athletic program. He was trying to breed a perfect athlete. He tells Grace that Gabby doesn't know the truth. Sterling reports that Gabby is starting to make a recovery. That night, Harmon sneaks into Lohman's room and injects him with poison. He sneaks into Gabby's room, but Grace confronts him. They fight, but Harmon is much stronger. Just as he is about to kill Grace, Lohman staggers in and stabs Harmon, telling him, Lohman, poisoned by Harmon, also dies. Days later, Gabby prepares to leave All Souls. Grace wants her to stay, but Gabby says she has to fix her life before she can start a life with her. Promising to return one day, Gabby limps away on crutches.

COMMENTS: "Running Scared" is another strong, satisfying story from Mark Frost. Here, Frost focuses on the Grace character and allows him to become a richer, more interesting persona. As with "Bad Blood," Frost finds a unique story premise—this time experimental sports medicine and the competitive drive of world-class athletes. Frost weaves these elements into a substantive and compelling episode. "Running Scared" is marred (but only slightly) by the predictable outcome of Grace's relationship with Gabby. (Of course she has to leave—the series cannot support any further complication to Grace's life.) Still, the episode shows that *All Souls* could provide character-driven stories in a supernatural setting [not easy to do so early into a show of this type]. Clearly, *All Souls* was starting to live up to its potential.

RATING: ***

6. ONE STEP CLOSER TO ROGER

First telecast August 31, 2001

Guest Starring Neil Bonnett (Barney Wheelock) and Leah Pipes (Dr. Elizabeth Bailes); **Written by** Philip Levens; **Directed by** Stuart Gillard; **Edited by** Andrew Derocher and Brent White; **Featuring** Sylvain Auberchon (Barney Son #1), Patrick Auberchon (Barney Son #2), Gabriel Belanger (Blond Lab Assistant), Gouchy Bay (Huge-Oreilly), Cecile Crostobal (Nurse/elf), Karonia Daniels (Msay), Kaylo Grunfeld (Morgy), Jeffrey Hall (Roger), Ann Day-Jones (Nurse Karen Waverly), Anik Matern (Catherine Wheelock), and Serge Pouquette (Larry the Clown)

Teaser: Grace does his rounds at the hospital. A clown from the children's ward annoys him. Grace visits patient Barney Wheelock and tells him he is fine and can be released. Before Barney can go, a mysterious figure inject something into his IV. Barney has a seizure and an out-of-body experience. He "sees" Grace working to revive him, Joey dancing in the hall, and Dr. Sterling kissing Nurse Kim in a closet. Then he sees his wife and sons and a cowled, skeletal figure. He wakes saying, "I understand." **Act 1:** Grace and Sterling visit Barney, who describes his vision. He says he heard the voice of "Roger."



Barney tells Cullen about Roger.



In Kim's vision, she sees herself—



—and a hooded figure.



The annoying clown



Dr. Elizabeth Barnes



Waverly injects Cullen with ketamine.

He also says he saw Sterling and Kim in the closet. Nurse Karen Waverly disapproves of Kim's behavior. Barney tells Grace he's going to a "Near Death Experience" seminar held by Dr. Elizabeth Barnes. Grace attends the seminar. He talks with Barnes and learns that she and Dr. Cullen are old friends. Later, Nurse Kim is kidnapped by a mysterious figure. Grace, Cullen, Patrick, and Barnes go out for drinks. They debate near-death experiences. At home, Barney tells his family about this vision. He says that "Roger" gave him instructions. He then pulls out a gun and kills his wife and sons. **Act 2:** Detective Tom Desmond questions Grace about Barney. He reveals that two other patients recently killed their families after being released from All Souls. In the psychiatric ward, Cullen questions Barney. He tells her about Roger. Grace asks Joey to find files on the other patients who killed their families. Detective Desmond reports that Nurse Kim is missing. Nurse Waverly says that Kim had too many boyfriends. In an isolated part of the hospital a mysterious figure injects Kim. She has visions—a hooded figure and an image of Sterling. She says, "I understand." The clown continues to annoy Grace. Joey reports that both previous patients claimed near-death visions before being released. Nurse Kim searches for Sterling. Grace visits Barnes and asks her about violence and near-death experiences. She says some patients claim to see Hell. Joey tells Grace he saw Kim. She was looking for Sterling but talking about "Roger." Alarmed, Grace rushes to find Sterling. The clown watches. In a lab, Kim prepares to stab Sterling with a scalpel. Grace stops her. **Act 3:** In the psych ward, both Barney and Kim babble about Roger. They also use chalk to draw odd pictures—a beastly figure and an unusual symbol—on their cell walls. Dr. DeBrae reports that both Barney and Kim had high doses of an anesthetic called ketamine in their systems. Ketamine can create hallucinations that resemble out-of-body experiences. Grace visits Barnes again. He shows her copies of Kim's and Barney's drawing and asks about the use of ketamine. She says they did not have real near-death experiences. Dr. Ambrosius intercepts a jogging Grace. Ambrosius says he does not know who is killing staff and patients. He wants Grace's help to find the culprit. Later, the clown breaks into a pharmacy and steals drugs. He takes some ketamine but accidentally drops and breaks a vial. Meanwhile, Grace tells Nurse St. Clair about Ambrosius wanting help. She is shocked. Grace sees the clown leave the pharmacy, and he investigates. He finds the broken vial and alerts the police. They raid the clown's apartment and arrest him. Meanwhile, Nurse Waverly visits Dr. Barnes. Waverly is a big fan and wants Barnes to autograph some books. Suddenly, Nurse Waverly knocks Barnes out with chloroform. **Act 4:** Grace asks Cullen how to treat a patient with a ketamine overdose. She says a dose of adrenaline will help. Cullen and Pat use the computer to decode the mutterings of Barney and Kim. They discover they're speaking an ancient language called Uedu. Joey tells Grace he checked all the files and found that Nurse Waverly treated the patients who reported near-death experiences. Cullen visits Barnes and is knocked out by Waverly. Grace searches Waverly's room and finds drawings all over the walls—the same symbol Barney and Kim drew. He also sees the word "Roger" scrawled everywhere. Cullen slowly wakes. Waverly tells her that she had a near-death experience and saw Roger. He instructed her to kill all sinners. She injects

Cullen with ketamine. Grace arrives and knocks out Waverly. Cullen has a vision of a tunnel. Grace injects her with adrenaline. Cullen sees the hooded figure—Roger—but is pulled away before he can instruct her. Cullen awakes. Later, Dr. Ambrosius shanks Grace. Grace wants to know what Roger was. Ambrosius says it is a mystery and that there are other paths to knowledge besides science. Grace vows to learn the secrets of All Souls. Later, Grace visits Cullen. She is fine, but shaken. The final shot shows Ambrosius standing in the middle of a large symbol on the floor of the hospital lobby. It is the same symbol Barney, Kim, and Waverly had drawn.

COMMENTS: This final and perhaps most ambitious episode of *All Souls* offers some of the more intense and weighty material of the series. For the first time all the characters—not just Grace—are treated as rich, complex persons. Sterling faces danger and responds with the appropriate alarm; Dr. DeBrae takes decisive action to help solve the mystery; Nurse St. Clair is given more to do than simply offer sage advice; even Dr. Ambrosius becomes a more complex and potentially fallible character. Most impressive, however, is the treatment of Dr. Cullen. Here, she is placed in serious jeopardy and is shaken by the experience. Cullen does not easily shrug off her near-demonic possession; in fact, she seems potentially altered by her ordeal. The writers clearly intend to portray the characters in a more realistic fashion, and the story is enhanced because of this approach.

"One Step Closer to Roger" was a confident, serious work of horror television. Rather than allow the limitations of the genre to stifle their material, the writers and producers of *All Souls* found ways to capitalize on the strengths of the genre. Is this indicative of the direction in which the series would have moved if it had continued? We'll never know. Frost noted that the seventh episode would have contained the answers to many of the mysteries of the hospital, but, because UPN reduced the order from seven to six, that final script was never completed. (It would have opened the second season if the show had returned.) It's possible, too, that the episode would have given a shape to what seemed like a series of unrelated stories in the first six episodes. Grace's personal mission doesn't seem to be going anywhere, and as a result his character doesn't seem to be evolving. But perhaps there is a hidden thread that connects all of these individual events that focuses the direction of the show and the character. Unfortunately, cut down so quickly, *All Souls* remains an intriguing experiment that might have developed into a show that explored some fascinating themes but was never allowed to get there.

Readers may recognize prominent Canadian actress Leah Pinsent from the Ken Finkelman series *More Tears* (covered in Spectrum 21). She is even better known as Veronica in Rick Mercer's *Made in Canada* (airing in the U.S. and elsewhere under the title *The Industry*; see Spectrum 19).

RATING: **★★★**



Roger revealed!



Ambrosius stands on the symbol.



Blue Bob by David Lynch and John Neff!

We had intended to review the new David Lynch/John Neff CD Blue Bob in this issue but flat ran out of time. It's just as well, because we have a brief interview with Neff talking about the creation of the music on the album. This was originally part of the Neff interview in WIP 58 conducted by John Mitchell, but because the focus of that issue was the creation of davidlynch.com itself, we removed the Blue Bob discussion. Of course, the two are related, because the CD is available only through the Web site.)

Neff appeared at this year's Twin Peaks Festival, and we hope to talk with him again about that and the other things he has worked on, but for now, let's finish presenting his discussion with us from February 19.

Mitchell: One of the things you've worked on with David Lynch is Blue Bob. In a radio interview, he mentioned that it was heavy metal, and that seems to fit Duffin.

Neff: Yes, it does.

JM: Tell me about how it came to be made.
JN: I made my first record in 1968 and had a bit of a pop career, though I've been in some heavy bands. Plus I made about 123—we called them "soul records" in those days. I'm used to a very structured book, or melody-oriented songs, whereas Duffin's more interested in all sound effects- and cinematicsque kind of treatment of music.

During Jocelyn [Montgomery's] salivation, I'd record these really pure things and mess them up. I started to see how David had this real industrial angle to his sound

and I like the rhythmic value of a lot of machines. We started experimenting with some tracks using just machines as the drums; [we] sampled bits of machines and constructed rhythmic loops, and then he and I would play guitar live to that. We would record twelve or fourteen minutes of guitar tracks and then change keys and record another batch of stuff, and then change keys again and start structuring it into a song. I kept leaning towards these structured chord changes, and he'd have these long odd-meter, long odd-number-of-sections. He came back a little, and I came back a little, and we made the first couple of songs. Then we had rhythm tracks and music tracks without words.

One day he came up with a folder of typewritten lyrics from years ago. He handed out the lyrics and said, "Why don't you sing something to this track?" Now, I have never seen the lyrics. I have no melody idea, and it's, "Go in the booth and sing it." [Laughs] Now that's a challenge. It sounded too straight, so he gave me his director's megaphone. We set up a whole bunch of repeating delays. We even ran tracks through a bunch of guitar pedals and other stuff. In the headphone feed I would only get the delays, no dry vocal, and then have to sing. Wow, what an experiment. It was garbage at first, because I was only hearing the repeats. Then I started to anticipate it and getting an idea of the rhythm of the echoes. I would stutter and other things, but it all worked to make another sound effect. We kind of got a kick out of that. Where it was really out of time, I'd slice and dice it and put the vocals on beat. When we finished the first one, "Pink Western Range," we played it for some people, and everybody dug it, so much we thought, "Let's do more." Blue Bob came together over about three years. We started it in 1998 and finished it in 2000.

The idea behind Blue Bob was some very industrial music. The percussion aspect, though it changes, is sort of robotic in that there are not a lot of starts and stops and tempo changes. This thing starts and, kaboom-kaboom-kaboom, it goes—goes—goes. We changed what we played to it and then would throw in breaks or "bags," as David calls them—things to jar the listener out of the monotony of the per-

cussion track.

JM: Even the guitars have percussion elements.

JN: Dave plays the guitar in a very non-

standard way. He plays it, as he says, "upside down and backwards." He puts it on his lap, and he uses objects and implements on it. He strikes it. He used the whammy bar as an instrument and distortion as his friend. So, I provide the rhythmic aspect, and he fiddles all that stuff over it. It's kind of hard to describe. You really have to hear it.

JM: Like off of David's work, you need to experience it to understand it best.

JN: And preferably with good speakers [Laughs]. So, he pulled me away from pop, and I pulled him away from these no-melody, sonorous soundscapes, and we sort of met in the middle. There is no MIDI; there are no keyboards. The whole thing is us playing live. [It's] tweaked in Pro Tools, but every sequence is a block that was recorded in real time. Some things, like "Go Get Some" and "Blue Horse," are rock bottom live. There may have been a second or third take. In fact "Blue Horse" was the only time we ever played it.

JM: Technologically David was born in the right age, but his taste in sounds is from the industrial revolution. Instead of trying to sound like machines, you're using machines to get the sound.

JN: In "Pink Western Range" the hi-hat is a printing press, the kick drum is a metal stamping plant machine—those big forty-ton presses. The snare drum is an 8000-volt arc. I put them together like you would in a drum machine in terms of sequencing a pattern of various machine sounds. The percussion in "I Cannot Do That" is mining equipment. We found a machine that had a certain rhythm, an ore extractor. The cycle of that machine became the rhythm of the song. It's huge, and it's powerful. We have eleven guitar tracks on that one. [On] some of the songs we would build up the form, then add overdubs on top.

JM: What about Industrial Soundscapes?

JN: Some of those are David and me playing two different synths. We got some old modular analog synthesizers and patched a couple of those together with this Korg that he's had for years and really likes. We set them up and he would start on an idea. I would read what he was doing by watching his hands and do a commentary part on the synth. We'd just record those until they felt like they were done.

JM: Did you work with Angelo Badalamenti and David on *Thought Gang*?

JN: No, that occurred during the time of either *Wild At Heart* or *Fire Walk With Me*, and that was all recorded in New York, I believe at Escalibur Sound with session musicians. I think David even made a video of one of the cuts. I'm sure it was in FWWM, and these might have been one of those cuts in *Wild At Heart*. We will be remixing those and issuing a CD. They are on old 24-track masters.



Neff with Blue Bob

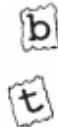
production techniques, and he liked a lot of low energy frequency. [During] part of my career, I was a bass player, so I am partial to lows. He [also] likes machines,



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Letters

We've fallen behind in our letters section—way, way, way behind. Last issue the letters section got squeezed out completely, and issue #6 had only one page. So many of these letters were originally scheduled for WIP #7! Between this issue and next, we hope to get significantly caught up. Keep writing—we love knowing what our readers are thinking.

Hi Craig,

I'm reading your essay on *Mulholland Drive* and am very impressed! Excellent work, on the whole. I disagree, however, with your take on the "burn." Here's mine:

Dan is the only witness to the evil act of Diane (or witnessing the transaction at Winkie's). Diane is desperate to psychologically repress this act, and she is only able to completely do so in her dream—keeping it behind the wall in back of Winkie's, in the guise of a monster.

Keep in mind Dan is the only witness to both the real evil act (Diane's arrangement of the murder) and the dream personification of her evil act (the monster).

In order for Diane to continue to completely repress her evil act, keeping it "behind the wall" so to speak, unbeknownst to all, including herself (pretending it doesn't even exist, in order to keep her sanity), she has to kill off the only witness to it—Dan—and does so in the dream, since she can't do so in real life. The fact that she can't do so in real life plays a role in her eventual path to madness and suicide.

This is just a bare sketch, and doesn't cover the monster's acts in the final stage of the film, but I thought I'd throw it out for consideration.

Dave Harrison
e-mail

Very interesting, Dave! It hadn't occurred to us that Dan witnesses the Diane/Hyman/Winkie's transaction and then dies in the dream. Surely this is not coincidental...

Dear Craig and John:

Three-and-a-half-month-old baby equals lack of writing to *Wrapped in Plastic*. Therefore, to compensate, I hereby submit to you my own essay on *Mulholland Drive*: I am going to put my patented rambling into gear, so bear with me and enjoy!

A few comments about the *Twin Peaks* DVD set before I get it into *Drive*. It's a shame that certain actors (apparently) refused to take part, and an even greater shame how, for most of these actors (hell, everybody but Lars Flynn Boyle, for crying out loud), *Twin Peaks* was "it" for them, in every sense of that word. I also have to say that Disc 4 has simultaneously the spookiest and, ultimately, lamest Easter Egg I've ever run across. But I digress...

It was neat to learn that one of my faves, Robert Forster, was nearly Sheriff Truman. Well, it only took him ten years to wind up on screen (for

two minutes) in a Lynch film!

Okay, on to *Drive*, and, as I'm completely failing to maintain any cohesion so far, I'll submit my observations in "list" form, that you can do with what you will.

1. The piece in *Comment by the Village Voice*'s Amy Taubin was the earliest critique I read on the film, and is, so far, the most dead on. Where I disagree with both her view, and WIP's, pertains to the "old couple" that attack Diane at the end. The obvious guess is that these are Diane's parents—though one would think, even in a "dream world," your parents would be, well, your parents. But I don't think Diane feels they are the "instigators of [her] chain of events," as you put it. Rather, they are, in whatever form, parental figures whom Diane had, at one point, hoped to get by "doing right," and it is her failure to have done so (or, alternately, her failure to live up to the promise of her Hitlerbug win), that has caused these demons to reappear at film's end, literally haunting her to death.

2. One of my favorite characters is the Cowboy. I theorize that this character exists for the audience's benefit, more so than Adam's (who, in retrospect, becomes a minor player). The Cowboy tells Adam/Diane (it's her dream, afterall) that he will appear two more times if Adam "does wrong." As it plays in the film, the Cowboy does appear twice, the "first" time, as Diane walks, and the "second," as she flashes back to the disastrous party. Regardless of Diane's own unawareness, we as the audience do the math, and are given the message that Diane has/goin to do something "terribly wrong."

3. You can't help but notice the repeated imagery from Lynch's prior films. A few examples include Rita holding her hands to her face in distress, à la *Lulu* (*Wild at Heart*), and, oddly, the bedroom sequence where Rita chants "Silencio," which reminds me of several scene sections of *Eraserhead*. Of course, the "twist" in the film is, more or less, yet another nod to *Wizard of Oz* ("And you were there! And you!").

4. While Justin Theroux rocks as Adam, I have to disagree that his character winds up, when all is said and done, as "likable." Maybe it's just me, but, what initially was a wistful look at Betty during the audition ("There goes the girl I should've cast") becomes almost a taunting, "Yeah, I cast! slept with Camilia, whatcha gonna do about it?" In lieu of what we learn from "reality."

5. Did anyone else notice that the Bumbling Hitman's eyes are two different colors in the "dream" sequence, but appear "uniform" in "reality"? Is this Lynch's not-so-subtle clue to the "slower" viewers that things are quite different now? Or, did wardrobe lose his contacts? Also, I think possibly the most interesting, and troubling, aspect of "the dream" is that in this version, the Hitman has failed. Wishful thinking on Diane's part, I suppose.

6. One more thing about the Hitman: the

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"skanky," cigarette-bumming girl he hangs with during a brief sequence strongly resembles Diane in "reality." Coincidence? Hey, wait—she "bums" a cigarette. There's your Bum!

7. Other random questions: What's the significance of Cookie reappearing at Club Silencio? He can't simply be moonlighting! Also, if the Blue Lady at Silencio appears in Diane's dream, why does she get the last word in the flick? Is she sying with the monkey from *Fire Walk With Me*?

B. I thought your comments on the Club sequence were enlightening. I tend to think that the facade of the events taking place literally "wakes" Diane up to reality; specifically, her "shaking fit" is followed immediately by the blue box's appearance.

All right, nearly done. I have to add that, having read the pilot script, oh, twenty-five years ago, Lynch is an absolute genius for what he has pulled off. I urge readers to get hold of the script and marvel at not just what Lynch added, but what he cut, and moved around, in order for "both parts" of the film to hold together. It's simply astonishing. (And yes, I realize Lynch would prefer that viewers not know what came from the pilot. Too bad, and too late.)

I had a pleasant laugh with respect to one of your readers comparing Lynch to Kevin Smith in the letters column. Although there are some bizarre comparisons to be made (both made a black & white film first; both flopped horribly with their first "big studio" films); otherwise, you can't possibly come up with two more dissimilar filmmakers, regardless of what that both largely) make enjoyable pictures.

Two last comments regarding *Mulholland Drive*. Upon repeat viewing, Betty telling Rita she's "in love" with her, during their night together, is painfully heartbreaking. And, I have to add, at the risk of alienating you and your readers further: I love *Twin Peaks*, and admire the actors involved, particularly the ones who stuck around for *FWWM*. Sheryl Lee is the obvious centerpiece of the film, but, in a perfect world, it would have been Kyle MacLachlan in a larger role. What I'm getting at is, whether Duke replaces *FWWM* as your favorite Lynch film; hopefully, the revelation that is Naomi Watts will displace Sheryl Lee as your most heralded Lynch actress. I could get nasty, but I'll simply say that, the most the two have in common is that they both worked for Lynch.

Best wishes, and much congrats for your involvement in the DVD set.
 Robert Wolpert
 Sanford, FL
 e-mail

I guess we'll just have to agree to disagree about Sheryl Lee. We think that she turned in an amazing performance in *Fire Walk With Me*, just as Naomi

Watts was fantastic in *Mulholland Drive*. Beyond that, we haven't given much thought as to which we would rank above the other. Given the right material (which, let's face it, hasn't happened in most of Lee's post-FEWWW work), both actresses can turn in astounding performances. As least, they can when working with Lynch. (Just how is it that he is consistently able to get superior performances out of actors that do not show the same abilities in earlier or later work?)

Eventually we may decide that Watts's work in *Mulholland Drive* is superior to Lee's. But right now it's a bit like saying, who is the better illustrator, Franklin Booth or Gustave Doré? Gee, we don't know; they're both great.

At this point, though, we wouldn't argue with anyone who prefers Watts, and we're fairly certain that Watts will receive more quality roles as a result of *Mulholland* than Lee did after FEWWW because of the more positive response that *Mulholland* has garnered. (Watts has already said in interviews that the scripts she's been receiving have been considerably better than what she received before *Mulholland* premiered.)

Greetings Craig & John,

I'm sure you all have caught *Wolf Lake* by now (I may even have written about it already). Just thought for the record that I'd sum up what seem (to me) to be the major Twin Peaks similarities:

The plot involves a cop going to a small town to investigate the disappearance (not murder in this case) of a young woman. He (Kann) discovers that there was more to this girl than met the eye—one might say she was "full of secrets." Indeed, the whole town (populated with many unique characters) has secrets. Many things are being covered up, committed behind the backs of the authority, and it's up to Kann to sort it all out.

There's a mystical advisor (in this case a perhaps-crazy Indian medicine man/science teacher), and in the second episode after the pilot a good deal of time was spent focusing on a strange dream Kann had—a dream induced (through chemical rather than mystical means) by this advisor character.

We have the bad boy who may want to be good, and the good girl who may want to be bad. We have the well-meaning sheriff, the prominent and powerful business-man, and betrayal after betrayal.

Despite all this, however, the execution of the show does feel a little more like American Gothic, somehow, than Peaks. My family has been enjoying it thus far.

Also, a tiny mention of David Lynch. In Comic Shop News 747 (a free newsletter my local comic book store carries), there is a review of *Black Hole* 9, by Charles Burns. The review begins with:

"I suspect that, if Charles Burns produced a story in which the main character went grocery shopping, he'd manage to make even that mundane task seem disturbing. Burns is a master of mood, a comic book equivalent of David Lynch, and '*Black Hole*' displays that skill in all its glory."

Just thought it was worth mentioning.

Thanks for always producing great material!

JD Burton
e-mail

We're fans of Charles Burns but haven't seen *Black Hole*. We'll have to keep our eyes out for it. As for *Wolf Lake*, we started watching it but, as our schedule got increasingly hectic, we didn't keep up. After a fixed run on CBS, the show moved to UPN but was soon pulled. We've heard from a number of people who really enjoy the series, so maybe we'll have to pull out our tapes and watch them.

Hi again.

The letter in WIP 54 that talked about Twin Peaks references in Mr. Bungle reminded me that I make a habit of collecting music in my genres of choice that reference TP. In the event that you are interested or intend to cover the subject at some point, here are my contributions:

—Regular Friet: "Welcome to the Brainwash" (covers Lynch/Badalamini's "Pink Room")

—Snog: "Bastard Closet" (contains a loop from Lynch/Badalamini's "Pink Room")

—Moby: "Go (apathosku, woodtck, amphetams, and edit/p mixes)" (covers Lynch/Badalamini's "Laura Palmer's Theme") (other mixes of "Go" imitate "Laura Palmer's Theme," but aren't quite it)

—One Eyed Jacks: "Falling" (cover of Julie Cruise's "Falling")

—Herb LF: "PIn Tweaks" (contains loops from Lynch/Badalamini's "Audrey's Dance")

—Alcove: "Question of Trust" (contains "You've gotta know me," Nadine to Ed) (also contains "The question is" and "Will you believe me," Giant to Coop)

—Biosphere: "The Things I Tell You" (contains "Sorry to wake you" and "The things I tell you will not be wrong," Giant to Coop)



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Betty and Rita from *Mulholland Drive*

—Xorcist: "Scorched Blood (LP and torched mixes)" (contains "Shut your eyes and you'll burst into flames," Log Lady to the guy)

—Xenon: "Greene Citemik" (contains "I want all my garmonbozia," Mike to Bob)

—Heavenly Music Corporation: "Beautiful Dream" (contains "It's like I was having the most beautiful dream," Donna to (Eileen Heckart))

—Electrofete: "I Love You" (contains "I love you," Shelly to Bobby)

—Drome: "Optimism" (contains "Optimism and confidence in you and your future," Major Briggs to Bobby) (also contains "Fantastic trees you've got growing around here," Coop to Truman)

—Drome: "Dreams" (contains "Do you know where dreams come from?" Coop to Truman & Lucy)

—FWK: "Laura Palmer's Theme" (covers Lynch/Badalamini's "Laura Palmer's Theme")

—Drome: "Shy" (contains "Shy" and "Go away," Audrey to Ben)

—Alcove: "Little Nobody" (contains "Little no-

body," Nadine to Ed)

—No-Man: "Days in the Trees (Reich)" (contains the entirety of the story of Laura, Donna, Josh, Tim, and Rock, Donna to Harold)

—DJ Shadow: "Transmission 3" (contains "It is happening again," Giant to Coop; and Leland's evil chuckle)

—Alcove: "Intell X-tract" (contains "Later, Lawrence, bye-bye," Laura's taped message to Dr. Jacoby)

—Biosphere: "Hyperborea" (contains selected portions of Major Briggs' vision, Major Briggs to Bobby)

Details on more samples from TP and other Lynch movies can be found at the Top Sample Lists (<http://www.aloth.org/samples/>)

Seaford
Mill Valley, CA
e-mail

Dear Craig and John,

As someone who's dabbled with the world of Peeks publishing over the years, I still get regular enquiries as to whether February 24 is an ongoing concern. In reply I always point folks in the direction of yourselves. In bigger British cities, copies can be obtained through Tower Records, but it appears distribution to smaller, independent stores is patchy at best. My latest correspondent was told by his local comic shop that WIP was no longer published.

I did some investigating and confirmed that WIP is distributed in the UK by Diamond UK and is listed in their monthly reports (or whatever it is they do).

I doubt there are any serious retailers who don't deal with Diamond, so anyone with access to at least one comic shop should be able to get copies at cover price (or thereabouts); even if they have to place a special order.

Douglas Baptie
Scotland
e-mail

P.S. Incidentally, they list some kind of WIP promo magazine circa May of last year. What was that?

Every once in a while we hear stories of comic shops telling customers that WIP has folded. Of course, we've read in every other issue of the Diamond ordering catalog (Preview) so perhaps there are some lazy comics employees out there who don't want to bother looking up the information for the customers.

Last year, we participated in a special Diamond promotion whereby comic shops could order one sample copy of either WIP or Spectrum (they were sent a blank issue at random by the distributor) or no charge to see what the magazines looked like. We did not produce any special promo edition.

In case any new readers are wondering, Douglas Baptie produced the great UK Peeks 2001 February 24 for several years during the nineties. Apparently we aren't the only ones who still miss it!

Dear Wrapped in Plastic,

I liked *Mulholland Drive* a lot. I don't know what that tramp was supposed to be. At the end, when the shot of the tramp fades into Naomi's character, I thought the tramp was what Naomi's character had become. This is the same kind of idea as was discussed in your interviews in WIP 55.

The bad stuff that happens at the end is like the bad stuff that's happening to this character in her life. If this is true, then the film is very similar to *Lost Highway*, but I'm not sure at all about that right now.

Laura Elena Harring said in your interview that she'd heard the *Mulholland Drive* series was going to be about finding out who Rita was. It's true that you can compare this to the *Twin Peaks* pilot in the way that it was originally about finding out who killed Laura. When these two pilots were given a new ending to make them exist as single files, they were changed in the same ways. The added endings to the pilots suddenly make clear that what is going on is much more complicated than the audience had thought up to that point. Up until the new endings they both seem to be pretty straight forward (compared to what happens later anyway). Afterwards you really have to think about every little thing (even more than at the time of first watching it) that has gone before and decide whether each event is important. If so, how important, and if it gives clues to the whole film.

I've been getting *Wrapped in Plastic* for only a few years, so I don't know if you've discussed this before, but you seemed unsure in WIP 55 about a few things that, to me, seem pretty clear. In the book *Wendigo USA*, the European ending of the TP pilot is said to be an "emanely independent entity from the TV show." In WIP 54's Red Room article, you say this ending doesn't fit in because it "falls so far outside the television series and *F/X/W/X* continuity." What makes anyone think the European ending can't be part of the series? Why is it out of the continuity of the series and film? Surely this ending is all Cooper's dream. Of course, we don't know that until the second episode after the pilot, but it's still his dream.

I'll try to explain how I understand it. The European version of the pilot changes when Sarah has her vision. I always thought this version worked so much better than the original. In the original, Sarah sees someone's hands picking up the necklace; why is she so shocked? In the European version, she sees someone in Laura's room—it's obvious why she's shocked. Remembering someone being in Laura's room must be much more shocking to her than seeing a vision of hands picking up a necklace.

When the one-armed man calls Cooper, he says it's a "strange night, something in the air." This something in the air has to do with the little man in the Red Room. He is sending out "messages." He sends out the memory to Sarah, making her remember seeing Bob, and he sends out the dream that Cooper has in the second episode.

The dream Cooper has is not exactly the same as what we see on screen (in either version of it)—if it were, then we would hear the words "My father killed me." What Cooper actually dreams is the entire "story" that's shown in the European pilot's ending (plus the words "My father killed me"). In episode three, Cooper talks about how dreams are made. He says, "No one knows how we choose the pictures" that make up the dreams. In Cooper's dream it's the little man who is choosing the pictures and sending them out to Cooper, through the Impulses Cooper speaks of.

At roughly the same time (in the Red Room, because time is different there), the little man is also sending out to Sarah the memory of seeing

Bob. As shown in the episode two version of Cooper's dream, Sarah's memory and Cooper's dream itself are linked. They are both being "sent out" by the little man at around the same time (same time within the Red Room). In the episode two version of Cooper's dream, Sarah's memory (her own voice calling to Laura, in slow motion) is heard as we first see the little man, linking him with the memory (mainly for the audience, I should think). He is shaking, facing away from Cooper. He is sending the memory to Sarah ("something in the air"). After he's done "shaking," he turns to Cooper and says, "Let's rock!" meaning, "Your turn?" Sarah's message has been sent; now it's time for Cooper's.

At this point we are partway through Cooper's dream, so you could wonder how the impulses that preceded the beginning of the dream came to Cooper if the little man is only now sending it out. What has actually happened is that the little man had sent the dream at least a couple of days before Cooper gets it—obviously some point before Sarah had her vision (in order for her to have had it). It is not "happening" while Cooper is dreaming. Why or how this delay occurs, I have no idea—it's the little man who's "filled with secrets." I think he's doing all this stuff!

The little man sits in front of Cooper and begins another weird movement, this time rubbing his hands together. He's now sending the "information" that will make up Cooper's dream (and maybe also receiving information to give Cooper, including the details told with the help of his "cousin"). So then you've got to decide what exactly was in the dream that Cooper had.

As has been mentioned before in WIP, in episode three, Cooper tells Lucy and Harry about his dream and talks of things that were not in the episode two version. He says that both Harry and Lucy were there (in the dream), even though this is not true of the episode two version. That's because the part he is talking about is only shown in the European pilot—it's the scene after Sarah's vision, the phone call between Harry and Lucy.

From this scene on, the whole of the European pilot's ending is Cooper's dream (and including parts of Sarah's vision). Where the original pilot's footage changes to the European pilot's footage is where Sarah's vision (and the real world) are linked to, and become, Cooper's dream. The European ending is too long to have been fully used in episode two. I haven't read the episode two script, but I should expect it to contain the full version of Cooper's dream. Maybe when David Lynch needed to make a new ending for the pilot, he went on a bit, thinking, "I can make something good out of this," and got more carried away than would be allowed within the series episodes. I don't think the reason the dream was changed when it came time to put it in episode two is because David thought, "Now that I think of it, this bit isn't important; I better cut it out." It was only because it had to be shorter. There's nothing in the episode two version that goes against what's in the other; it's just a different (shorter, to fit TV) version of the same thing.

The "25 years later" is not shown on screen in episode two because that version is made and edited to look, itself, like a dream. The audience is meant to think it's watching a dream. This is probably why there's a lot of confusion about the European pilot's ending. Watching the episode two version of the dream makes you think you're

actually "seeing" what Cooper dreams. You're not. Again, if you were, you would hear the words "My father killed me," as Cooper did. So, the "25 years later" title has to be in the European pilot version because you're supposed to be thinking all the events are actually happening. You're not meant to think it's a dream. It's not edited and made like a "dream scene." That's why it's not instantly clear, later on, what parts are the dream and what parts are real. While watching the European version of the pilot, and none of the rest of the series, how is anyone supposed to know that the scene with Andy and Lucy getting ready for bed was a dream? You're not supposed to. It's edited into the film just like any other scene. So "25 years later" was put on when it comes to the Red Room to make it easier to follow. We don't need it in the episode two version. We know where we are—in a dream. By seeing "25 years later" in the European version, you at least know something. Without it people would wonder what this scene was supposed to be (even more than usual). But why don't we need these words in the episode two version? It's because their appearance would give the wrong feeling. In episode two you're supposed to think you're "seeing" what Cooper dreams. He doesn't dream the words "25 years later," but if that title appeared it look would like he was. You'd think, "Why is he dreaming about words?" and that is not what you're meant to think.

In Cooper's dream he doesn't think to himself, "This is 25 years later"; he just "knows" it's 25 years later. It's a feeling. In the European pilot's dream scene we see what's happening to Cooper the dreams about himself being asleep. He is lying in a weird position, and his fingers are shaking a bit like he's having a nightmare. In the episode two version we don't see what's happening to him; we "feel" what he's feeling. That's why there are all the flashes of light and weird motion. That's the difference between the two versions—in the pilot we are meant to be "seeing"; in episode two we are meant to be "feeling."

The final thing I wanted to write about was something you said in WIP 53 about the final episode. You say that when "Laura" screams a second time at Cooper, he is startled. I don't think this is what startles him. I think it's the fact that "Laura" has suddenly changed into Winkdom (off screen) that startles him. I know that time runs strangely in that weird room, but even so, if Cooper was startled by the scream then he reacts a bit late, don't you think?

Dan Collins

e-mail

Thanks for presenting your interpretation of the European version of the *Twin Peaks* pilot, Dan. Although we don't see the evidence for the Little Man sending our signals to Sarah and Cooper, you are absolutely correct that the original script for episode 1002 contains the entirety of Cooper's dream—to essence, the scenes that were thrown in the European edit.

HJ,

I have just found something really interesting concerning *Mulholland Drive*. A French newspaper called Libération and David Lynch both conducted a contest whose prize is a trip to LA, if one can consider this as being a prize). Lynch gave the journalists ten keys to understanding his latest

movie. The reader who'll send the best interpretation of the movie will "win" a trip to Los Angeles. I found it hard at first to believe that Lynch could have given ten clues to his film, but as *Liberation* is a very reputable and famous newspaper, it seems to be totally true. Here are the clues:

1. Be particularly mindful of the beginning of the movie: at least two clues are revealed before the credit.

2. Observe carefully whenever a lampshade appears on screen.

3. Listen for the name of the movie for which Adam Kasher recruits actresses. Is this mentioned again?

4. An accident is a terrible thing. Pay attention to the place where the accident takes place.

5. Who gives the blue key and why?

6. Pay attention to the dress, the ashtray, and the cup of coffee.

7. In the club called "Silencio," something is felt; we realize something, and things take shape, but what things exactly?

8. Has Camilla succeeded only because of her talent?

9. Pay attention to the details around the man behind Winkies.

10. Where is Aunt Ruth?

That's it. I should probably watch the movie again, I guess one of the clues before the beginning credit is the frame of someone sleeping, which establishes that Betty is actually dreaming, and that the first part of the film is her dream/fantasy. For the rest, I have my own interpretations, but I'll let you see for yourself.

For my part, I was a bit disappointed by the movie, as it seemed to me to be a concentration of typical Lynchian clichés, all smelling a bit old-fashioned today. I mean, come on, the little man is here, the coffee, the red curtains, the two-part films (as in *PWMM* and *Lost Highway*), the fantasy versus reality concept, the RR-like places, the

Tarantino touch (with the hired assassin scene), the blond and black-haired girl who somehow switch personality, the party in the house (with a swimming pool) on the Hollywood hills, the car crash, the nonsensical dialogue intended to be funny but which turned to be a humorless auto-parody (which made me feel a bit ill). As Lynch thought, "Okay, they want some typical Lynchian stuff with crazy people and outer space lines, I'm gonna give them some". The odd old woman coming to warn the character about a coming danger, the horrible guy à la Frank Booth, and I could go on. We already got all those things. I loved *Lost Highway* but already thought at that time that it was strange that Lynch used again the concept of a split personality, as it was already used in *PWMM*, but now, I can't even believe he made that movie. The scene in *Silencio* is a pale imitation of the one in *Eraserhead* with the strange woman singing on stage, and it tries at the same time to recreate the mood of *Eyes Wide Shut*, but in vain. This is boring and useless. I used to love Lynch because the strange and intriguing sides of his movies helped the story to move on. Today, I feel like the story is an excuse for using the same old clichés. This movie did not make me dream as others used to. It did not bring me in another way of thinking. I just stayed in mine during the whole screening.

Worst of all, everyone here loves this movie, and the reason is obvious—it's because you can understand it in five minutes after having seen it. So people are happy because (not as before) they feel they have understood something really difficult to get a Lynch movie. Well, they're wrong. It's all quite easy, even more if you've watched *Lost Highway* in which the story started with reality to finally go through a fantasy. In *Mulholland Drive's* case, this is just the contrary happening.

I'll just remember the beauty of *PWMM* and of *A Straight Story* and will only keep one thing in mind concerning *Mulholland Drive*—the scene in *Lost Highway* when Mr. Eddy is being followed by

another car. It was already a car crash, and if you pay attention to the script, it happened on *Mulholland Drive*. A car crash on *Mulholland Drive*—doesn't it ring a bell? Actually, I start to believe as I write this letter that he did all of this on purpose. I guess it's time for Lynch to think about being a bit more creative for his next film. Otherwise he'll become the new Spielberg of Hollywood. Great, when you see how the later destroyed the screenplay of *All*, originally written by Kubrick, bringing to it all his same typical and tired ingredients.

Theo
France

Hmmm, obviously we enjoyed *Mulholland Drive* a lot more than you did, Theo. It's true that it had many of the Lynch "clichés," but for us it wasn't a case of Lynch's lack of creativity as it was of him trying some of those believed them to be probably the most complex story he's ever attempted. Most artists (graphic artists and filmmakers) have certain things they're interested in throughout their lives and careers, and one hopes that the later explorations are deeper, more insightful, than the earlier work. We believe this is what has happened with Lynch. We admire *Twin Peaks* as much as anyone (obviously), but seriously, the ideas of, say, duality that appear there (and in *Blue Velvet*) are much simpler than what Lynch portrays in *Lost Highway* and *Mulholland Drive*.

You mention Kubrick's *Eyes Wide Shut*. In *Spectrum 21*, we compared that film with Kubrick's *Lolita*. Both films deal with sexual obsession, but they are separated by over thirty-five years. In the latter film, Kubrick is not repeating himself, but exploring the theme in a much deeper and more complex manner. This is not to take anything away from *Lolita*, which is a great, great film. But thematically, *Eyes Wide Shut* is a much more fascinating and challenging.

To continue the parallel, we do not want to

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take anything away from earlier Lynch works, but he seems to be at a place artistically now that is much more mature and confident than before. Sure, many of the themes and images are similar to the early days, but in our opinion they are used so much more powerfully now that they seem less like weird throw-away items (and sure, we've thought that about some of the stuff just like everybody else has) than essential pieces to the total film.

Are you sure you want to argue that people liked *Mulholland Drive* because they thought that was finally a Lynch movie they could understand? We saw lots of (positive) reviews in which the writer admitted that he wasn't sure what the movie was about.

We didn't have a chance to get into it was much as we would have liked in our *WP* 56 analysis of *Mulholland Drive*, but we see a lot of similarities between that film and *Lost Highway*. Some we mentioned; the rest we'll cover at some later date.

As for the *Liberation* list, we have a very hard time believing that Lynch wrote that himself—but of course we could be wrong. This list also appears on the inner card of the *Mulholland Drive* DVD.

HII Guy,

Nice job on your contributions to the fabulous *Twin Peaks* DVD set. I know you're in touch with Mark Rance and he would like to put more extras on the next set. I'm sure you've already suggested it, but here are some things he should look into securing for the Season 2 release:

1. *Twin Peaks* (the Sesame Street parody). I saw this when it aired; very funny. Not sure how anal Sesame Street is about licensing their stuff though.

2. *Twin Peaks* cast on Donohue. Donohue was a redone, but I still find this tape exhilarating to watch. The cast was so happy. It really is a great moment in time for the show.

3. The "Falling" music video (of course).

4. Are there any interviews on video of Frank Silva? How about decent video footage of him at the TP festivals? Fans would love to see him.

5. Seriously, where the hell is Harry Gootee?

6. David Duchovny interview. Is he too "big" to do one? I'd love to hear his reflection of the show.

7. Kyle MacLachlan commentary on at least one episode.

B. How about a little piece about the Bruce Phillips collection?

9. It would be cool if they scanned every issue of *WP* and viewers could go through the mag that way. I still don't have issue 2 or 3 (way out of print). It would be nice to have the collection archived this way.

That's all.

By the way, I liked the Frost interview. I didn't find it distracting, but interesting. I still can't believe Artisan couldn't get the rights to the Italian *FilmFan* poster. Weird.

Ehat Wramm
e-mail

Most of your suggestions were passed along to Mark Rance early in the process, but I have limited time (and a limited budget from Artisan) to work on the first season set. Apparently the second season will be more extensive. Our guess is that the Sesame Street clip would probably be very tough to get the rights to. Everyone that we talk to about supplemental material mentions the Donohue show. Harry Gootee op-

peared in the *Soap Opera Weekly* retrospective a little while back, so he's around somewhere. Great idea on *Duchovny*—one would think he'd have the time nowadays. The cover of every issue of *WP* is scanned in nice and big on our Web site. Oh, you want the interiors scanned, too. But, uh, how would we sell backissues to them? (As for the sold-out issues—trust us, some of those articles you really don't want to read. As for the good stuff, eventually we'll get around either to reprinting it or putting it up on our Web site.)

Dear WP,

I am writing this letter while *Mulholland Drive* is fresh in my mind. This is my first letter to *WP*, so please forgive me if I ramble. Last night on New Year's Eve I saw the movie for a second time. All I have to say is that David Lynch is a genius. I had just read *WP* 56 that afternoon and thought I would go see it again—a spur-of-the-moment decision. Diane's life is very tragic, and yet the movie is very truthful to the grand themes of over-defining something to the point of worship. Diane's identity and even salvation are tied to her coming to Hollywood and making a name for herself. Naomi Watts gives a superb performance of a woman who is spiritually thirsty, and yet she thinks that stardom and the material things that it brings will give her life the meaning that she has been searching for. It is like watching someone who is thirsty trying to quench his thirst with salt water from the ocean. It is heart breaking to watch the last third of the movie.

Right after seeing the movie, I went to a New Year's Eve service right here in New York City. Ironically the service dealt with spiritual thirst and how only Jesus can fulfill it. I could go on about the sermon, but this letter would be too preachy. I will say this—it is a Presbyterian Church on Fifth Avenue in the heart of New York City just six miles from Ground Zero. If September 11 has taught us anything, it is that all we have and are can be lost in a second when we least expect it. So the question is what are we building our life on. *Mulholland Drive* shows us this terrible truth in a very artistic, frightening way. It is not preachy but just tells us the story. I find it interesting that unlike in *Fire Walk With Me*, there is no angel coming to Diane's rescue here. Instead we see her demons (maybe in the form of the old couple) driving her to suicide.

Finally, I always thought David Lynch would be perfect to direct the *Spider-Man* movie—he could give the visuals that quirky Stereotip! Todd McFarlane feel. What do you think? Now a couple of questions. Letter writer Kevin Johns mentioned a European version of *Mulholland Drive*. Is there any way I can get this? Have you been on the David Lynch site, and what do you think? Is it worth it? Will David Lynch ever make a film set in New York? He did a great job with Hollywood. Is there any way to write to Mr. Lynch himself? John Sanchez
e-mail

David Lynch directing the *Spider-Man* movie? Hmmm... we have a hard time envisioning that. We think they got the right guy for that in Sam Rock (see our review in the just published *Spectrum* JT). Superhero movies and Lynch don't mix in our minds—even if the story were a Steve Delrio-ish or Gene Colan-ish Dr. Strange movie with the hero battling Night-more

We have not seen the European version of *Mulholland Drive* but would love to. Actually, we're not even sure one really exists. It was talked about in the *New Yorker* article from a few years ago, but we don't know if Lynch ever got around to finishing such a version. As for the Lynch Web site, check out our coverage in *WP* 58 and 59. We don't have an mailing address for Lynch that we can give out, but he does drop in on his Web site's chat room fairly often.

Dear WP,

I loved your *Mulholland Drive* article in issue 56. I don't think any other recent film—other than perhaps *The Crying Game*—has ever offered such a bizarre and complex take on the nature of identity as bound up with love. I think what most people just reflexively considered a lunatic plot twist on first viewing is ultimately revealed by your typically receptive writing staff to be the almost narcotic unravelling and intermingling of selves driven by obsessive love. You really managed to catch a great deal of hidden clues and suggestions throughout the film's heady goings-on. I think may have one more, though. Am I the only one who thought Betty's clairvoyant neighbor and the ambiguous clientele with the blue box looked awfully similar?
Shawn Baker
e-mail

Hmm, you may be the only one, Shawn, but maybe we'll hear from other viewers who thought the same. Thanks for the kind comments about the *Mulholland Drive* analysis. Believe us, we haven't said everything about this film that we want to. By the way, the "typically receptive writing staff" is just Craig Miller and John Thorne. (Only we had a writing staff...) Everything is written by the two of them except for the letters to the editor (of course) and articles that are specifically outlined as coming from various contributing writers (usually John Mitchell, John Pierce, and Rick Kelley).

Dear WP,

Okay, this may not make sense, but bear with me.

So far, it seems the accepted interpretation of *Mulholland Drive* involves the first part of the movie being a dream and the second part as being "real." At least that's what I have gleaned from the many articles/reviews I've read. That's understandable, as most of the evidence points in that direction.

However, I enjoy trying to turn things around whenever possible, to explore alternatives that may or may not have been considered. My latest exploration involves turning the aforementioned "conventional wisdom" backward, essentially making part one of MD "real" and part two the dream. The more I think about it, the more I think it's possible, even if Lynch didn't intend for it to be that way. (For all I know, he meant for MD to be interpretable in many different ways. Who knows?)

Stepping back from the commonly accepted theory of what's a dream and what isn't, and basing the decision purely on oddities and other forms of strangeness within the movie, one would have to conclude the truly bizarre stuff—the kinds of things that one would picture in a dream (the dreams that I remember are never as "normal" as "part one" of MD)—happens in the latter portion of the movie. This is what triggered my thought that it's almost possible to have the second part of

the movie—the part that so many people consider to be based in reality—the dream.

It's hard to explain, but I'll try by anticipating some of the thoughts some may have that may counter this theory.

(1) "In part one, Betty is too giddy, her acting career too charmed, and overall everything is just too perfect for it to be 'real'." Most of us have seen *Twin Peaks*, right? Are characters and situations in that show not made out to be extremes in duality [Laura was the perfect daughter but was also a prostitute, a drug addict, and frequently engaged in sexual congress with an evil spirit named Bob; Audrey was made out to be a vamp but actually ended up being a somewhat virtuous girl; Dale Cooper was a clean cut FBI guy but was always delighted to find porno-magazines hidden around TP, etc.]? What's to say Lynch didn't actually want Betty to have too charmed of a life? The whole idea was to show the extremes of her two sides. I don't think Betty's "cute-but-worth-it" characteristics (borrowing Naomi's terminology) were out of line with those of Lynch's other "pure, but at the same time not pure" characters.

(2) "The three more difficult elements to explain—or at least the items most open to interpretation—were the blue box, the homeless person, and Club Silencio. They're all in part one of the movie." Are you sure about that? While

the conventional wisdom places at least Club Silencio and the blue box in part one, both actually pop up in part two near the end of the movie. The homeless person is in both parts, but only in part two is (she in possession of something most folks are attributing to a dream—the blue box). In the earlier part of the movie, there is no concrete proof that the homeless person actually does have any mysterious power, in spite of the early scene with the two guys discussing the recurring dream at Winkie's). Add these together, and the mysterious, psychic, surreal stuff is actually more closely linked with the second part of the movie, not the first.

Why would these dream-like elements be split between both parts of the movie? If the three were all imperfect dream-forming part two, how does that explain why they'd end up (again, according to current conventional wisdom) in part one? "Relocate" them to part two, and the fit seems better, at least to me.

Of course, this would throw a wrench in the theory that Betty/Diane is sleeping/dreaming through part one, which leads to my next point.

(3) "The movie clearly starts off with a person who is having a bad dream, then Diane wakes up before part two, so clearly Diane is sleeping, dreaming the whole first part, then when she wakes up part two starts." Yes, or so it appears. Recall that Betty and Rita fell asleep just before the Club Silencio scene. Is there anything concrete that would indicate that this does not begin a possible "part

two" dream? What's stopping anyone from thinking that the first part of the movie is meant to explain what lead up to the second part (similar to *American Beauty*, a movie that actually starts with a murder—albeit not known to the audience until the end)—and basically takes the rest of the movie to re-enact the circumstances that lead to the killing? Following our new train of thought, it's not outside the realm of possibility that the dream actually started after Betty and Rita crashed (went to bed) for the night.

A tangential twist is made available by playing along with my logic. If the dream is actually in part two, who's to say that it's not Rita who is having the dream?

Again, think hard about this! Could we be getting a glimpse into the person she was (successful, obviously loaded with money, important in some way) before losing her memory? Perhaps her subconscious is telling her more about who she is?

And how else does one explain the Spanish chatter that is introduced to the movie after Betty and Rita fall asleep? Perhaps I'm just stereotyping here because of Rita's appearance, or perhaps I'm jumping to conclusions because Laura Harring spent a good chunk of her childhood in Mexico, but of the two (Betty and Rita), I have to believe that only Rita knows Spanish. The Club Silencio scene has lots of Spanish in it. And Rita was actually Camilla before the wreck, will "Camilla" sounds awfully Spanish to me.

If part two actually is "the dream," I have to wonder if it would be Betty's (we won't even go into the theories about how one can die in one's own dream, which would have been the case had the dream belonged to Betty).

Onward...

(4) "Camilla was mentioned or least once in the first half of the movie, and she was someone evil." Here's where a hole may appear in my theory. I could be wrong about this part (or all of it; what do I know?). Was "Camilla Rhodes" mentioned by name as being the girl in

the picture handed to the director during the "this is the girl" meeting? I don't recall specifically (hence this may be a hole in my theory), but I'm fairly sure the name and the picture were not connected. I do believe that an actress named "Camilla Rhodes" was being cast in the movie, but perhaps that was before the fatal car wreck.

Recall the director is telling that he should take the new girl because he's "recasting the lead (for the movie) anyway," and part that up with the mysterious set of phone calls early in the movie about "the girl" being missing. My take? Camilla Rhodes—known as "Rita," after losing her memory—was originally cast in the lead for the movie, but the folks who bullied the director into

casting their girl tried to bump Camilla/Rita out of the way, making room for their new favorite to be cast. The men did seem quite concerned that Camilla/Rita was missing after the wreck. Why would that be?

Being cast in the role before the wreck would explain the presence of the director in the dream, assuming part two is actually a dream. There would have been a connection between Camilla/Rita and the director in that case. Perhaps Camilla/Rita and the director really did have something going in "real life" (she was headed up Mulholland Drive toward his home, after all, when the attempted hit almost took place) and in "part two" her subconscious may be trying to reconcile this past life with her present circumstances. One could say—if this theory is correct—that part two shows us a lot about who Camilla/Rita actually was before the wreck.

Something to think about, right?

Of course, there is still a ton and a half of evidence that part one is the dream, and that the dream belongs to a falling actress who is rapidly losing her mind. But if the theories above say anything at all, it's that Lynch left many, many doors open for interpretation, whether he intended to or not. *Mulholland Drive* is masterful in this regard.

(We won't go into the theory that the whole movie is a hallucination/dream of the guy from *Wrinkles*'s who fainted instead of dying after seeing the homeless person. Nope, we won't go there ...)

Before writing our *Mulholland Drive* review in WIP 56, we actually toyed with this very theory. Erik—after all, the *Betty* material is shot more naturally, while the *Diamondhead* is more dreamlike. We ultimately rejected this interpretation, but you certainly have given it a hardy defense.

Dear WP,

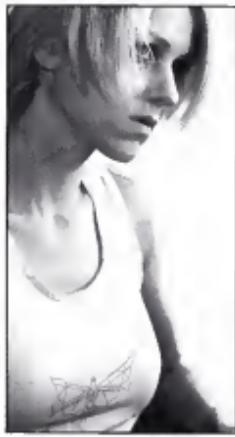
Do you know if Phoebe Augustine's band Cling is still together and if it's possible to get their EP anywhere? I believe it was called "Smiten." Keith e-mail

Actually, we didn't realize that Augustine had a band, but now we know!

Dear WP,

Twin Peaks has continued to baffle and beguile me ever since I saw it for the first time when it broadcasted in Sweden. (Please pardon my grammar.) Though I've been following Internet discussions, and read most FAQs and many of your essays, I'm still seeking clarity. Questions enclosed:

1. In one or two episodes (that I know of), there were two references to Sweden; the second of which (the important), was when Audrey was talking to Blackie, and Blackie retorted to something by saying, "I've also read the 'Red Room'" (August Strindberg). The first is a joke about a Swede, cracked by Benjamin Horne. Is this just another allusion to the Red Room (Black Lodge) or do the similarities reach beyond that? And if so, does Lynch have any inclinations for Sweden?
2. Speaking of allusions, is there an astronomical body, or of the sort, with the name of "red dwarf."



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3. When Maj Briggs was captivated by Earle, Briggs was drugged to a more cooperative level, and Earle began questioning him. At the end of this dialogue, Briggs went into raving and babbling and made sounds that sounded like reversed sentences? Was there anything to it?

4. In one episode, Earle holds a pouch before his mouth in a slow, mesmerizing and scary way; he removes it and the inside of his mouth reveals no teeth and is pitch black. (lynchian dental theme?)

5. Why wasn't Carley Stryker in the movie? Do you think that FWMM would have been depicted differently if he had been in it? Can his absence explain the relation between the dwarf and the arm stated in the movie, One-Armed Man taking the giant's place (seen) in the final scene?

6. Was there anything in the series suggesting that the dwarf was the embodiment of the arm?

7. Was it "I'm in the Black Lodge with Windsor Earth" Or "I'm in the Black Lodge with Dale Cooper"?

B. My first impression was that the dwarf had an authoritarian position (dwarves are known as knavish, shrewd beings in mythology—in Norse at least, perhaps an allusion to Iceland) and that Bob was a victim.

Anne-Man Johansson/Jonny Albo
e-mail

We'll see if we can answer some of your questions:

1. In episode 1000, Blackie tells Audrey that she's read "The Scarlet Letter." We don't know of any reference to Blackie or to The Red Room. We also don't know if Lynch (or Mark Frost) has any opinions about Sweden.

2. Something like that.

3. In act 3 of episode 2020, Briggs says, "Tutti mug ayek ekl si gummik lob m'lyts," in other words, "That gum you like is coming back in style."

4. Maybe!

5. In our interview with Struycken in WIP 24, we asked him if he had been approached to be in FWMM, and he said, "No. Sadly enough, no. I would have loved to do that, too."

6. We don't remember anything, though of course the movie makes it explicit.

7. Uhmm... are you talking about Annie's line in FWMM? If so, she says, "My name is Annie. I've been with Laura and Dale. The good Dale is in the Lodge, and he can't leave. Write in your diary."

Hey Guys!

Love the Twin Peaks DVDs (with a few quibbles). A few comments/questions for you:

1) A recent LA Times article about television shows on DVD quoted a rep from Artesian who said that the Peaks DVD set has sold about 150,000 copies. How soon before the second season?

2) The picture clarity of the DVDs is amazing. Who knew that Jacques Léveillé had the same wallpaper as the diner? And was this deliberate, or a production error?

3) I also saw for the first time the book Johnny Home brings to Laura's funeral: Peter Pan. The obvious thought is that like Peter, Johnny is a boy who will never "grow up"; but further reflection reminds me that traditionally, in the play from which the book comes, the role of the villain, the murderous Capt. Hook, is always played by the same actor who is the father! Inside joke, or just a conclusion jumped to by a fan with a lot of

time on his hands?
Robert Burnett
e-mail

More questions! More attempts at answers!

1. We'd heard that number bonted about now we know where it came from. The last time we talked to Artesian (a while ago), they said that the second season was "not on the schedule." They were extremely vague as to when it might appear.

2. It's probably not a production "error" as much as a fact of life in the limited budget of television.

3. Hmm, very interesting observation!

Dear WP,

Great coverage of Mulholland Drive. I have to say, with each viewing, I agree wholeheartedly with Naomi Watts' interpretation of the film.

I have gone to a free preview screening in Minneapolis, and at the end, I thought, this is Lynch's most uncompromising work since *Eyes of the World*. Most people in the audience were aghast and confused, and some were outraged and bitter, but what the hell, they'd seen the thing for free. As with Lynch, you have to see his films several times, so one free screening out of three or four, you're coming out ahead.

Now that that's out of the way, I wanted to get down to brass tacks. Are there any Angelo Badalamenti records, not soundtracks, out there in this world?

All I can ever find are soundtracks at my record stores, and Minneapolis has many fine, discriminating establishments that specialize in stocking rare music. Naturally, I thought I should inquire with WIP's staff.

To wit: both Julee Cruise albums are easy to find here. If there are more, I've never heard of them. She did perform here a few months ago with a German gentleman named Khan. Julee sang some new songs, and saved "Falling" and "Into the Night" until the end of the set. But I learned she is very shy and did not interact with the twenty or so souls in attendance.

Now, I'm not too sure what Mr. Badalamenti calls his projects, but I know there's nothing out there I can find by Thought Gang, so it's soundtrack city for me. If you know of any info, or if WIP plans on a comprehensive Badalamenti career overview in any upcoming issues, I'll pay attention and money.

Almost forgot: "Diane and Camilla" is probably the greatest film music since Georges Delerue's "Contempt" [Camille's theme] for Jean-Luc Godard's film *Contempt*. Thank You kindly,
Greg Schaeff

Julee Cruise has a brand new CD out, "The Art of Being a Girl," and we'll be reviewing it in a future issue. As for Badalamenti, we didn't know of any non-soundtrack solo albums. However, he did record "Booth and the Bad Angel" in 1996 with Tim Booth. [See our review in WIP 26.] He has also worked with Marianne Faithful (sometimes as producer). We will be talking with him at some point and can get some details. He's agreed to do an extensive interview, but a hectic schedule has prevented it from taking place so far. We're sure it will happen one of these days. [Contributing writer John Pearce will be conducting the interview.]

Hi Craig and John,

I recently discovered WIP via the *Twin Peaks* DVD collection, but it wasn't until I was the winning bidder on eBay for the latest edition of it that I realized it's still in print! Thank God. Your coverage on *Mulholland Drive* at the very top of the echelon. When my husband and I first saw the movie, we were completely blown away by it, so much so that we went back for seconds! Then I secretly went back again and again just to have that incredible experience wash over me with new discovery each and every time. What a brilliant piece of work it is! Not only was it smart and funny, it was dark and seductive and scary and thrilling. More than anything, it really reinvigorated my writing instincts and desire to tell a good story no matter what. Were all films such mesmerizing experiences, I might never go home again.
Jill Patrick

Thanks, Jill, for your kind comments about WIP, and of course we agree with you that *Mulholland Drive* is an extraordinary film!

Dear WP,

Here's my review of *Mulholland Drive* after a dreamy Sunday spent in recollection.

What *WP*, *Pulp Fiction*, *Notored*, *Lunch*, and *Lost Highway* started, *Mulholland Drive* has finished—a real work of art that has broken free from the anticircle of some of his former films to reach out to a broader audience by using comic relief in the sub-plots and refining the way he blends the imaginary world with reality. In this film we flip back and forth into reality at various points, in scenes reminiscent of *Pulp Fiction* and *Naked Lunch* and in a more realistic and less linear way than in *Lost Highway*, where he first played with visualizing someone's flight from reality. Most of what one sees in the film represents the flusory world in which the main character lives her life with brief but starkly contrasting scenes that show the miserable reality of her life and the lives of those in whose circle she mixes. It is this that provides the powerful contrast that *Lost Highway* tried to achieve with the "video" clips that showed reality outside the head of the deranged wife killer. As *Lost Highway* really was a journey inside the head of a man with an identity crisis, the snap back to reality wasn't really there. The contrast was missing, and the film was more two-dimensional as a result. This time round Lynch has skillfully transposed the cacophony of a disturbed mind onto film and woven "reality" into the movie in such a sophisticated way that what for most of the film was sub-plot material suddenly explodes into center stage as "reality." At the same time we are given a savage social critique of the "Hollywood dream" that is all the more appropriately dispatched by the use of surreal imagery—the "city of dreams" where so many are blinded to reality and ultimately find nothing in their dreams but despair.

In two and a half hours, Lynch has managed to remove the cinematic catastrophes that were beginning to obscure post-millennium film-making. Without doubt this will be remembered as a landmark in twenty-first century cinematography.

Martin Brindle
Wimbledon, London



X-Files Extra!

We'd intended to publish our review of the X-Files series finale this issue, but things are running behind, and instead of throwing something together at the last minute, we'll use this opportunity to catch up on some of the various X-Files appearances elsewhere. For next issue, we'll try to come up with a really good review of that finale!

XP on Screen

David Duchovny was Jay Leno's guest on *The Tonight Show* on April 29 to promote the series finale. Duchovny wondered what clip of him Leno will use on the following night's prime time anniversary special, but Leno admitted that he didn't make the cut. They talked about Duchovny's upcoming *Steven Soderbergh's* movie *Full Frontal*. After a commercial break, Duchovny talked about *Taco On Two*, a basketball show for TNN that he is executive producing. Finally, they talked about the *XP* finale—Duchovny just finished shooting the previous Friday. He was happy to be able to participate in the last episode and felt good about the nine-year run of the series. [Duchovny's segments lasted thirteen minutes.]

On May 10, Gillian Anderson was a guest on *Late Show with David Letterman*. She wasn't as emotional on the last day as she expected that she would be. Letterman offered to touch up her lips, and they



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Duchovny with Leno



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Anderson and Letterman kiss

ended up kissing—a non-scrapped moment that thrilled/Lusted. Anderson Letterman asked about Duchovny's return for the finale, but Anderson had a hard time concentrating. She will be doing some traveling overseas. Letterman admitted he was "barely paying attention." [7 minutes]

On May 16, Annabeth Gish was a guest on *Politically Incorrect with Bill Maher* with columnist James Hirsch, singer David Draiman, and actress Kathy Griffin. Topics included whether the administration knew in advance of Osama Bin Laden's attack on the U.S., Ronald Reagan's ability to make the nation feel better about itself, drugs, and unwise food consumption.

On August 8, Duchovny was a guest on *Last Call with Carson Daly*. They talked about Bruce Springsteen's song "David Duchovny." Duchovny liked the song but thought it would have been a hit if it had had different lyrics. They talked about sports, especially basketball, then about *Taco On Two*. After a commercial break, Duchovny admitted that he's never been online: "I just never had the need to. I'll go online eventually—but when I need to." Daly showed Duchovny a "limited edition life mask" of the actor that he found online; he had never seen it before. Daly asked what he thought about the *XP* series finale. Duchovny said, "I thought it was pretty good. It's hard, because after nine years you're trying to sum up a show that has a lot of threads hanging off of it, but also with an eye to doing future moves... It would have been great to kill everybody, but you don't want to do that... We did kill a couple people, but not enough." Duchovny suspected that there will be another *XP* movie, which generates an applause from the audience. Daly asks about *Full Frontal*. [13 minutes]



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Gish on Politically Incorrect



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Duchovny with his "life mask" on Last Call with Carson Daly



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Gish with Craig Kilborn on Late Night last year. We mentioned this in WIP #8 but didn't have room for a picture. Well, here it is!

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Wrapped in Plastic #61

WMP's 10th Anniversary issue! We will be covering the 2002 Twin Peaks Festival, and then fill the rest of the issue up with other great stuff! Like what? Uh, we haven't decided yet. We have a couple of interviews lined up. We also have more to say about *Pine Walk With Me*. And *Mulholland Drive*. And we have a cool *Straight Story* essay. And the *World Spans*. We'll also try to finish *Finalyli*, our spinoff of the *X-Files* series finale. Well all of this in the next issue? Of course not! Let's just see which things we have polished up and ready for publication...

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#43 (Summer 1997). Great David Lynch! Robert Durst's "My Life in Plastic" interview. Lynch says his art is a "metaphor for life." Two shorts from *Coyote* and *My Own Private Idaho*.



#44 (Spring 1998). Movie Host Interviews David Lynch. Lynch discusses his work at a retrospective in Los Angeles. Feature report p. 3. *X-Files* photo.



#45 (Summer 1998). Movie Host Interviews David Lynch. Lynch discusses his work at a retrospective in Los Angeles. Feature report p. 3. *X-Files* photo.



#46 (Oct. 1998). Movie Host Interviews David Lynch. Lynch discusses his work at a retrospective in Los Angeles. Feature report p. 3. *X-Files* photo.



#47 (Feb. 1999). Robert Downey Jr. interview. David Lynch discusses his work at a retrospective in Los Angeles. Feature report p. 3. *X-Files* photo.



#48 (April 1999). David Lynch interview. Robert Downey Jr. interview. David Lynch discusses his work at a retrospective in Los Angeles. Feature report p. 3. *X-Files* photo.



#49 (June 1999). Comparison of two *Andromeda* episodes. *Hoagie* vs. *Hoagie*? Three new *Hoagie* episodes. Interview with Dennis Lehane. Photo: Duchovny and Dennis Lehane. *X-Files* photo.



#50 (Aug. 1999). Salman and Beatrice Lieberman interview. New *Hoagie* episode. *Hoagie* photo. *Hoagie* photo.



#51 (Sept. 1999). Kimmy Robertson. *David Lynch* interview. *Hoagie* photo. *Hoagie* photo.



#52 (Dec. 1999). The *Sleuth* story re-told. *David Lynch* interview. *Hoagie* photo. *Hoagie* photo.



#53 (Feb. 2000). Chris Walken interview. *Hoagie* photo. *Hoagie* photo.



#54 (April 2000). *Opie* celebrates the 10th anniversary of *Hoagie*. *Hoagie* photo. *Hoagie* photo.



#55 (June 2000). *Opie* compares Stanley Kubrick's *Eyes Wide Shut* with *Ernesto's Blata*. *Blata* review. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.



#56 (Aug. 2000). *Trashed* 4-letter blurb. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.



#57 (Oct. 2000). Catherine E. Coulson (Gag Lady) interview. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.



#58 (Dec. 2000). "The Universe" *Hoagie* photo. *Hoagie* photo.



#59 (Feb. 14, 2001). *Guernica* (David Lynch's music) and the 50-ft. *Orpheus*. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.



#60 (April 2001). *Hoagie* interview about *All About Eve*. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.



#61 (June 2001). The final episode of *Hoagie* explores what previously unexplored phases. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.



#62 (Aug. 2001). *Bar* history of the last *Hoagie* with (un)published photos (including a *Lunch* track). *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.



#63 (Oct. 2001). *2* special interviews: *Before the Sun* and *Unholy* (including *Unholy* photo). *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.



#64 (Dec. 2001). *Forgetting Lenny* interview. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.



#65 (Jan. 2002). *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.



#66 (April 2002). Interviews with David Lynch, plus *Ricky Gervais* and *David Cross* (from *Marcel the Shell with Shoes On*). *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.



#67 (June 2002). *Entertainment Weekly* tribute to the *Entertainment Weekly* *David Lynch* issue. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo. *Hoagie* photo.

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